



NATIONAL  
ART  
SCHOOL



# 2020 NAS Annual Report





# Contents

## Welcome

Strategy and Governance	3
Directors' Biographies	5
Year at a Glance	6
Chair's Report	9
Director's Report	10

## Academic

Degree Programs and Statistics	14
The Student Experience	16
NAS Connect	18
NAS Corona Quilt	19
NAS Artist Achievements	20
Prizes and Scholarships	22
Staff Profile	25
Faculty Achievements	26
Art Forum	27
Library	29
Staff List	30

## Art, Artists and Community

Creative Precinct and Community Activation	35
Graduate Profile	36
Education Outreach	38
Public Programs	40
NAS Gallery	42
Archive and Collection	46

## Commercial and Development

Venue Hire	50
Print Lab	51
Philanthropy	52
Supporter Engagement	53
Support	54
Donors	55

## Financial Report

56



# Welcome



## Strategy and Governance

### Vision

To become the leading fine art school in the Asia-Pacific.

### Mission

Started in 1843, the National Art School (NAS) provides outstanding visual arts education centred on learning through practice and critical enquiry under the guidance of experienced artists and educators. NAS builds on its success as Australia's leading independent fine art school to develop our international reputation at the forefront of 21st century studio-based education. Through our art school and site, we educate and inspire students and audiences by creating innovative, accessible arts programs to make lively and meaningful contributions to a global society.

### Values

We honour the significant artistic and educational heritage of our institution and seek to continue that important tradition through contemporary scholarship, critical thinking and practice. We value the diversity of our students and staff and the individual experiences they bring to their learning, teaching and professional aspirations; we prioritise their individual development. We value authenticity, talent and dedication. We represent many different perspectives, but share a deep commitment to art and the important role artists contribute to the world.

### Context

NAS is Australia's leading independent fine art school; a producer of new art; a place to experience and participate in the arts; and a presentation venue. Our value proposition charts a pathway to achieving excellence in arts education and growing a vibrant arts and education precinct to contribute to NSW becoming a leading centre for arts, culture, creativity and innovation in the Asia-Pacific.

### Governance

NAS is registered as a Higher Education Provider under the Higher Education Support Act 2003 (HESA).

NAS is a public company limited by guarantee, with two members, the NSW Ministers for the Arts and for Education. The members appoint a Board of Directors with responsibility for the School and overseeing of the leadership of the School.

The Board of Directors operates three sub-committees, the Finance and Audit Committee, the Properties and Assets Committee, and the Fundraising and Development Committee.

The Academic Board is responsible for the maintenance of academic standards in accordance with the Higher Education Threshold Standards.





## Directors' Biographies

### Carolyn Fletcher AM

**(Chair until 30 November 2020)**  
Executive Director and CEO for Opportunity Cambodia; Senior Consultant Black Isle Group (leadership organisation); former member of the Darling Harbour Authority and Sydney Harbour Foreshore Authority Boards; former Chair of Australian Theatre for Young People (ATYP); and current member of the Australian Haydn Ensemble board.

### Jennifer Byrne

Journalist, broadcaster and patron of Coastrek, which has raised \$20 million for the Fred Hollows Foundation; long-time ambassador for the Australian Indigenous Education Programme; Chair of Create NSW Artform Advisory Board for Literature.

### Brooke Horne

**(Board member until 30 November 2020)**  
Equality Campaign co-founder, the lead 'Yes' organisation in the 2017 Marriage Equality Postal Survey; Equality Campaign Director of Philanthropy, devising and implementing one of the most successful LGBTI fundraising campaigns in the world.

### David Kent

Former Managing Director and Country Head of Morgan Stanley Australia; Senior Trade and Investment Commissioner in Paris and Washington DC; member of Financial Services Advisory Council and Chief Executive of Axiis Australia; Deputy Chairman of AGNSW Foundation; Chairman of Brett Whiteley Foundation; Chairman of the SH Ervin Gallery Committee; President of the Alliance Française de Sydney. Currently Advisory Director to the French Australian Chamber of Commerce and Industry, and Vice President of the Société des Membres de la Légion d'Honneur.

### Guido Maestri

National Art School alumnus and winner of the 2009 Archibald Prize and 2013 NSW Parliament Plein Air Painting Prize; his works are in the collections of the National Portrait Gallery, Parliament House, Art Gallery of NSW, Art Gallery of South Australia and Artbank.

### Andrew Muston

**(Board member from 1 December 2020)**  
Andrew is the Head of Wholesale and Family Office Distribution at Roc Partners. Andrew has held capital raising roles at Contango Asset Management, QVG Capital and Totus Capital. Andrew is on the board of the Scots College Foundation, Evolution of the Foundation Committee for St Vincent's Curran Foundation and Atelier Advisory Council for the Art Gallery of NSW.

### Ross McDiven

**(Chair from 1 December 2020)**  
Former Chairman of the Multiplex Group. Notable projects included the Sydney Olympics Stadium, Chifley Tower, King Street Wharf, Luna Park and Jones Bay Wharf; appointed to a number of advisory positions in the property and construction sectors; former Trustee of the Museum of Applied Arts and Sciences.

### John Mitchell

Partner at Arnold Bloch Leibler law firm and non-executive director of the board of Carriageworks.

### Susan Rothwell

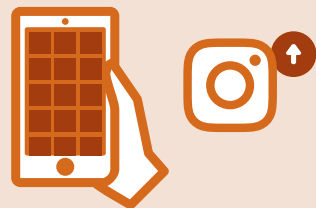
Architect, visual artist and horticulturalist; former Museum of Contemporary Art, Art Gallery of NSW and Historic Houses Trust foundation board member; currently board member of the North Foundation.

### Jeff Weeden

Chief Executive Officer of Forager Funds Management; formerly at Bankers Trust and Executive Director at Macquarie Bank. He has a long held interest in the visual arts, and as a long-term community member he is passionate about the NAS site.



# Year at a glance



Instagram followers increased by **17%** to 35,089



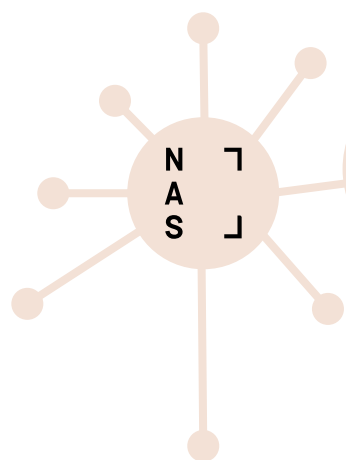
NAS website page views: **2,763,773**



Facebook likes increased by **7%** to 13,031



**1500 people visited NAS for Open Day in October**



**2573 posts to NAS Connect**  
Instagram hashtag created for COVID-19 lockdown

**942 entries for Dobell Drawing Prize,**  
a record since it started in 1993



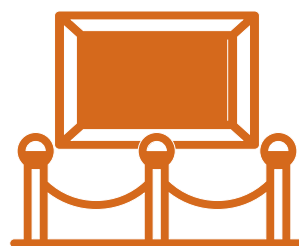
**5 NSW regional art galleries collaborating for On Stillness online exhibition**



**\$60,000+ raised for NAS annual appeal**



**\$240,000 of student work sold at Grad Show 2020**



**\$28,910 sold at Sydney Contemporary of 5 recent NAS graduates work**

**National Centre for Drawing launched in November 2020**







## Chair's Report

While 2020 was such a difficult and disruptive year, there were also bright spots, as people and communities around Australia came together to help each other and keep each other safe.

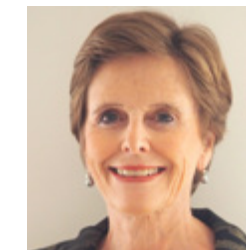
One of those communities was the National Art School. Our dedicated staff worked incredibly hard to design innovative solutions that allowed our students to stay connected and to return to campus as early as possible after lockdown. While at home, students reached out to each other and continued creating their extraordinary work, which they shared via NAS Connect on social media. In sharing their work, they also supported each other in spirit which was so important to their own health and resilience.

It certainly became clear that staying actively creative at home helped students deal with the sudden isolation and uncertainty. The joy was palpable when they began to return to face-to-face teaching and working in their NAS studios from May.

It was also clear the enormously important role government played in the constantly evolving new world of COVID-19. We thank the NSW Government for its invaluable support during 2020, which culminated in December with the announcement of \$18 million in funding for NAS. This will allow the School to commence urgently needed building work and renovations on our historic site which celebrates its bicentenary next year, as well as the centenary of NAS occupying the former Darlinghurst Gaol.

Due to the disruption caused by COVID-19, the figures in this year's annual report will be adversely affected when compared to the growth of previous years. Yet this year has demonstrated beyond a doubt what a dynamic and resilient place NAS is, as a creative community that reaches far beyond these sandstone walls, providing a quality of visual arts education that is unmatched.

Despite restrictions, the School had an incredibly rich year in 2020. We participated in the Sydney Festival, Mardi Gras and the Biennale of Sydney. Our staff designed new online short courses that were enthusiastically taken up by students around Australia and overseas. And in December we were still able to mount an amazing Grad Show. It was the first time the public were allowed back on campus after lockdown, and it was certainly a joyous occasion for students, staff and visitors.



Carolyn Fletcher AM

### Thanks to donors

I want to extend our sincere thanks to our generous and longstanding donors, and to those new donors who joined us in 2020. Philanthropic support is vital to ensure the ongoing viability of NAS, and it is through this generosity that we can remain at the forefront of visual arts education in Australia.

### Thanks to the Minister

I would like to thank the Minister for the Arts in 2020, The Hon. Don Harwin MLC, for his unwavering support and positive action on behalf of the school. His invaluable assistance and keen presence are always appreciated; he has helped the School to thrive, enabling NAS to look to the future with new confidence as never before. My thanks also to the Premier and Government of NSW for their generous ongoing support.

### Thanks to the Board

My sincere thanks to my fellow Board members Jennifer Byrne, Brooke Horne, David Kent, Guido Maestri, Ross McDiven, John Mitchell, Susan Rothwell and Jeff Weeden for their hard work, dedication and support during 2020. It has been a pleasure working with you all during this year of many great challenges. I was very sad to step down as Chair in November, due to moving overseas, but delighted that Ross McDiven agreed to take on the role from December 1. Ross has so much experience and is very committed to the future development of NAS. Special thanks also to Brooke Horne who left the board in November and welcome to Andrew Muston who joined us in December.

### Thanks to staff, students and alumni

I express my warm thanks to Director and CEO Steven Alderton for his strong and steady leadership in extraordinary times. Sincere thanks also to the Executive and Leadership Teams for their invaluable contribution to the School, and to all the staff of NAS who worked so hard to keep the School running smoothly through such uncertain times. I thank our students who helped each other to stay on track, to keep working towards realising their dreams and ambitions. Finally I thank the alumni of NAS, who in 2020 continued to demonstrate the power of an outstanding art education, as some of Australia's most accomplished and ground-breaking artists.

Carolyn Fletcher AM  
Chair, Board of Directors



## Director's Report

The year began very well for NAS. In January we were part of Sydney Festival with a powerful and popular exhibition by NAS alumna Dr Fiona Foley, *Who are these strangers and where are they going?* In February we presented *Queer Contemporary* for Sydney Gay and Lesbian Mardi Gras, with a lively program of exhibitions and public events. In March we opened the *22nd Biennale of Sydney: NIRIN* with a landmark show of site-specific installations by artists from around the world. Sadly, *NIRIN* had to close soon after opening, and so did the NAS campus.

Going into lockdown was difficult for everyone, but we were determined to let our students know that although the campus was closed, NAS was not. Over a few hectic weeks, our Head of Studies Simon Cooper created an Academic Contingency Plan, which included bringing most theoretical courses forward into the earlier part of the year, with the studio-based practical courses in the latter half. We moved our courses online, creating a custom-built Student Portal giving students instant access to lectures, projects and assignments, and our teachers became adept at delivering classes via Zoom. Our students also proved agile; they created studio spaces at home, in their kitchens and garages, on dining tables and rooftops, even turning a bathroom into a darkroom. We also launched NAS Connect, an online campaign to help students feel connected to the school and each other. The NAS Connect Instagram page was where students, staff and alumni shared their work and experiences, with more than 2,500 posts to #studiosessions.

Even though we (and other tertiary providers) were not eligible for JobKeeper, we kept all academic, program and corporate staff. We were committed to supporting the workforce who had supported NAS for many years, and there was much to do as we projected to springboard out of COVID-19 in 2021. Some staff and postgrad students began returning to campus in May, with all students back for the start of third term on 20 July. About 11% of our students took course leave, or applied to reduce their study load, but the overwhelming majority stayed the course, and we were able to present full Grad Shows for our 2020 BFA and MFA graduating students, welcoming the public back on campus. The Shows ran a little later than usual but were still amazing celebrations of the work students had created during an extraordinary year. No public access was allowed to the site from March 2020 until the BFA Grad Show in December; those restrictions were in place to prioritise our academic program and keep students and staff safe by reducing the risk of infection.

NAS's Short Courses were also affected by lockdown as the public were not allowed on campus. In response, our Head of Public Programs Dr Ella Dreyfus introduced the School's first online Short Course program, which was a great success. The courses quickly sold out, with students all over Australia and around the world signing up; they are now a permanent part of our public offerings, providing access to quality art education for those who are unable to attend NAS in person.



Steven Alderton

We also saw a student-led project flourish, the Corona Quilt. Two NAS art theory students put out a call to fellow students, staff and alumni during lockdown to make quilt squares with a pandemic theme, which would be sewn together into a quilt when campus reopened and students could gather together. The finished Corona Quilt, which included squares by Reg Mombassa, Joan Ross and Jumaadi, was on public display during Sydney Craft Week in October and has been acquired for the NAS Collection.

2020 was a traumatic and difficult year for many, however, staff and students commented that continuing their practice helped them get through the tough times, and overcoming this unexpected adversity strengthened the bonds between them. Many elements of our Academic Contingency Plan, such as online access to coursework, will continue to benefit the School long into the future. I am extremely proud of the resilience, agility, creativity and humanity of staff and students at NAS during this challenging year.

There is no doubt the pandemic affected many aspects of the School's operation in 2020, reflected in some of the figures for this annual report. However our ability to respond to the many challenges confirms our position as Australia's leading independent art school of the 21st century. As we approach our centenary in 2022 of 100 years occupying the site of the historic Darlinghurst Gaol, our core commitment remains steadfast: to teach, support and inspire the best and brightest emerging artists to take their place in Australia's vibrant and unique cultural landscape with unrivalled creative energy and confidence.

### Art for everyone

Each year NAS is dedicated to expanding our connections with the wider community as our education outreach programs run on and off-campus workshops and activities across Sydney and regional NSW for students, teachers, families and community of all ages and backgrounds. These include campus tours, school holiday workshops, collaborations with key cultural institutions, visits to schools, and long-standing high school programs such as the HSC Intensive Studio Practice and the Dobell Drawing School, as well as the Dobell Regional Teachers workshops. The pandemic meant many of these programs were cancelled or postponed in 2020, but our education outreach team worked hard to make sure wherever possible programs were rescheduled, and demand was still high from students and teachers. Read more about these programs on page 38.

### Growing audiences

Our engagement across social media has continued to grow strongly, with 35,089 NAS Instagram followers by the end of 2020, up from 29,911 in 2019, a 17% increase, and 2,763,773 NAS website page views and a nearly 7% increase in Facebook likes to 13,031 by the end of 2020.

Bookings for the Cell Block Theatre in 2020 were significantly affected by COVID-19 restrictions, which for most of the year did not allow access to the NAS campus for general public. However we were pleased to host a series of concerts for Melbourne Digital Concert Hall, an extremely popular and innovative program devised to give access to live performance during lockdown. During September, October and November, the best classical musicians in Sydney performed in the Cell Block Theatre, livestreamed to an audience at home. These concerts were a great success, with most of the money raised from tickets going straight to the musicians and many of the musicians commenting on the amazing acoustics of the Cell Block space.

The Cell Block Theatre also hosted an intimate concert with the Australian Haydn Ensemble, one of the NSW Government's Great Southern Nights music events, presenting COVID-safe gigs around the state. In December the Cell Block hosted the *Site and Sound: NASxCON* concert based on a unique collaboration between NAS sculpture students and improvisation students at the Sydney Conservatorium of Music, where the participants improvised music and sculptures based on each other's works. It was a very successful project connecting two of Sydney's most respected creative institutions.

NAS also had significant media coverage in 2020 across diverse major media organisations including The Sydney Morning Herald, The Daily Telegraph, The Australian, Wentworth Courier, ArtsHub, art magazines including Artist Profile and Art Guide, ABC, commercial and community radio, and TV. NAS student Lesley Wengembo featured on *The Project* on Channel 10 for his Archibald Prize entry, and our Head of Drawing Maryanne Coutts was a guest teacher on SBS's *Life Drawing Live* program, hosted by Rove McManus.

### NAS on show

NAS's exhibition program was cut short in 2020 but in the period of January and March 2020, before the campus closed to the public, NAS presented three successful shows in our gallery spaces. *Fiona Foley: Who are these strangers and where are they going?* opened in January; *Queer Contemporary - Misfit: Collage and Queer practice* in February; and *22nd Biennale of Sydney: NIRIN* in March. Despite closing so soon after opening, *NIRIN* made a significant impact with its focus on indigenous work from around Australia and the world, and presenting artists who seldom feature in the Biennale forum.

While the campus was closed to the public, NAS presented the Artist Insider series of interviews via our website, talking to *NIRIN* and NAS artists, and the Studio Sessions socials campaign also featured students as they returned to their studios.

Even while the galleries on campus were closed, the NAS gallery staff were busy instigating an online exhibition in partnership with NSW regional galleries, *On Stillness*, which highlighted artworks from the collections of each institution that embodied the idea of stillness. In December, NAS's galleries opened their doors to the public again for *The Grad Show 2020*. Occupying the NAS Gallery, Rayner Hoff Project Space and studio spaces across campus,

the show featured 114 final year Bachelor of Fine Art students from all departments and attracted 4,214 visitors during 11 days open to the public. Read more about NAS exhibitions on page 44.

### Awards and opportunities

It is wonderful to be able to acknowledge the talent and hard work of our students and staff through prizes, awards, exhibitions and residencies. The total value of NAS Prizes and Awards in 2020 was \$165,256, awarded among 61 students, with a further 48 exhibitions and residencies benefitting 182 students and alumni. We also supported our academic and professional staff at NAS, with \$30,728 spent on professional development including staff development grants offered to assist in the presentation of work to new and wider audiences and institutions; and to extend the reach of exhibition projects, publications and writing/research projects.

Although due to COVID-19 Sydney Contemporary Art Fair was held online in 2020, it was still a significant opportunity for five recent NAS graduates to take part in this major event, with \$28,910 of their work sold in total. NAS also took part in the online ACUADS Conference in November with the theme Crisis and Resilience: art and design looks ahead.

### Valuable support

NAS benefited enormously in 2020 from our generous supporters. Overall, fundraising through gifts, cash, artwork donations to the NAS Collection, in-kind donations, sponsorship and foundation grants reached \$743,171. Huge thanks to everyone who has contributed to this success; all donations, large and small, make a great difference to what the School can achieve. We were also excited to host the HOME Bushfire Relief Art Auction Fundraiser in February, which raised \$220,000 for the bushfire crisis from the sale of artworks contributed by a who's who of Australian artists.

### Thank you

I would like to extend my thanks to the Hon. Gladys Berejiklian MP, Premier, and the Hon. Sarah Mitchell MLC, Minister for Education and Early Childhood Learning, for their ongoing support of the School. I particularly want to thank the Hon. Don Harwin MLC, Minister for the Arts, for his leadership of the arts in NSW and ongoing commitment to NAS. Special mention goes to my Executive Leadership Team colleagues Terese Casu, Paul Ryan and Simon Cooper for all their hard work and efforts for NAS. Heartfelt thanks to the NAS Board of Directors, led by the wonderful Carolyn Fletcher, and of course our exceptional staff, students and alumni.

Despite the pressures of 2020, the future continues to look bright for NAS, having learnt many lessons and made countless new connections during the year. More than ever, the importance of art has come into focus, not just for our students but society as a whole.

Steven Alderton  
Director and CEO



# Academic





## Degree Programs and Statistics

Academic



The National Art School is committed to teaching the vital practical skills and theoretical basis that is essential to a career in the visual arts; a method that continues to produce internationally renowned, award-winning graduates. The academic experience is defined by high staff-to-student ratios, generous studio footprints, extensive contact hours and an esteemed faculty of practising artists/teachers.

### Bachelor of Fine Art

The Bachelor of Fine Art (BFA) program represents our largest student enrolment. Applications and intake for this three-year, full-time program in the 2020 academic year remained strong.

### Master of Fine Art/Graduate Diploma of Fine Art

The Master of Fine Art (MFA) is designed for BFA or equivalent graduates who wish to further develop their individual studio practice toward a higher level of specialised knowledge and professional expertise. The course exemplifies NAS's belief in the studio-based model of learning that facilitates dialogue between studio practice and theory.

### Doctor of Fine Art

The Doctor of Fine Art (DFA), a three-year full-time or six-year part-time degree, is a practice-based professional doctorate that provides the completion of an academic pathway to students. The DFA is a platform for integrating professional expertise and scholarly enquiry within the visual arts, with graduates acquiring an in-depth understanding of the technical and theoretical skills expected of a professional practitioner in the visual arts.

### Gender profile

Gender	BFA	GDFA / MFA	DFA	Percentage
Female	359	47	7	72.84%
Male	108	25	3	23.99%
Unspecified (X)	14	1	0	2.65%
TOTAL	481	73	10	

### Age balance

Age	BFA	GDFA / MFA	DFA	Percentage
17-25	342	29	0	66.97%
26-59	117	35	8	28.88%
60+	22	9	2	5.96%
TOTAL	481	73	10	

Many students move to inner city Sydney following their formal enrolment acceptance. When considering the level of interest in study at NAS an analysis of the point of engagement for our BFA students demonstrates the reach of the School. In the 2020 academic year, 39.5% of UAC applicants in the main round were from Regional NSW and Western Sydney, 56% were from the rest of Sydney and 4% were from the rest of Australia. A small number of international students enter the school via a non UAC application process.

### Enrolment by degree program (headcount)

Degree	2015		2016		2017		2018		2019		2020	
	DOMESTIC	INTL.	DOMESTIC	INTL.	DOMESTIC	INTL.	DOMESTIC	INTL.	DOMESTIC	INTL.	DOMESTIC	INTL.
BFA	397	2	417	4	480	3	502	4	528	4	478	3
BFA Hons	50	1	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
GDFA / MFA	n/a	n/a	53	1	79	0	80	0	80	1	72	1
MFA (Research)	28	1	16	0	2	0	n/a	n/a	n/a	n/a	n/a	n/a
DFA	n/a**	n/a**	n/a**	n/a**	n/a**	n/a**	n/a**	n/a**	7	1	9	1

\* All numbers are headcount figures. A headcount is the number of people enrolled in at least one unit of study at any one of the four census dates in 2020

\*\* The Doctor of Fine Art was introduced in 2019

### QILT Student Experience Survey

	NAS QILT WEBSITE*	NATIONAL AVERAGE	NAS 2019	NAS 2020
Overall Experience	82.3%	73.5%	90.4%	74.6%
Skills Development	85.8%	79.7%	86.4%	85.2%
Learner Engagement	76.7%	52.2%	77.3%	77.3%
Teaching Quality	88.2%	79.5%	88.0%	88.4%
Student Support	80.1%	73.9%	78.9%	81.1%
Learning Resources	80.8%	80.3%	83.3%	78.4%

\* QILT website publicises two year aggregated data

### Degree program income performance

Year	Fee Income	\$ Growth on previous year	% Growth on previous year
2020	\$7,026,260	-\$199,138	-2.8%
2019	\$7,255,398	\$768,270	11.8%
2018	\$6,487,128	\$790,756	13.9%

Academic



## The Student Experience

The National Art School is proud of its long history of outstanding education however NAS is far more than a campus where students learn to be professional artists.

Students choosing to study at NAS not only benefit from the School's unique studio-based teaching model, which has produced generations of Australia's most accomplished and renowned artists, including Max Dupain, John Olsen, Margaret Olley, Tim Storrier, Cressida Campbell, Fiona Hall, Lucy Culiton, Fiona Foley, Juz Kitson, Guy Maestri, Natasha Walsh and Karla Dickens. Students are also joining the school's wider community and gaining longterm benefit from NAS's continued support for alumni at different stages of their careers.

Compared to other universities and art schools, NAS has a more personalised relationship with students, giving them continuous individual attention and contact with dedicated teachers who are practicing artists themselves, and providing access to the facilities and technology they need throughout their degrees. The practical hands-on learning model includes providing dedicated studio space for each student.

NAS also has an outstanding Art History and Theory department, which gives students a crucial depth of knowledge and understanding to underpin their own practice with wide reading and research.

The small class sizes at NAS and the emphasis on one-to-one interaction are essential elements of the student experience. This creates opportunities for guidance, feedback and discussion with teachers that helps students grow quickly towards artistic independence. The School consistently records high student satisfaction for its courses, which challenge students and help them challenge themselves, so they graduate with the knowledge, skills and confidence to successfully pursue their professional career.

NAS also helps promote the work of its students and maintains strong connections with alumni. Students have access to exhibition spaces at the school, their achievements are recognised and celebrated, and they are given employment opportunities. The annual Grad Show attracted thousands of visitors, including gallerists and art collectors, to see work by the next generation of emerging art. For the third year in a row NAS took part in the Sydney Contemporary Art Fair in 2020, presenting the work of five recent graduates. As a result of COVID-19 this year's Fair was online but still heralded much success for our artists. "We are very much about placing NAS alumni and graduates in industry," says director and CEO Steven Alderton.

With NAS's thriving exhibition program, schools and outreach programs, short courses and public programs, students are part of a vibrant cultural community giving broad access to making art for people of all ages and backgrounds, and contributing to the development and promotion of art and culture in Australia and beyond.





## NAS Connect

In March 2020, due to COVID-19, the NAS campus closed but the School remained open for students, who continued their studies at home during lockdown. NAS Connect was created in response to this challenging and isolating situation, to keep students and teachers engaged with each other in a positive and meaningful way.

The Studio Sessions hashtag on Instagram encouraged students to share scenes from their improvised home studios, how they were continuing to work, and what they were making. Students created working spaces in garages and kitchens, on dining room tables and rooftops and even converting a bathroom into a darkroom. NAS alumni also offered support from their own studios, including Luke Sciberras and Jude Rae. Studio Sessions was an instant success that continued long after students returned to campus – it has received more than 2500 posts since its launch in March 2020, see #nasstudiosessions.

NAS Connect offered many other elements to inspire and encourage students to remain open to the world through art. The Artist Insider series featured artists whose work was exhibited at NAS for the 22nd Biennale of Sydney: NIRIN, including Tony Albert, Lucienne Rickard, Randy Lee Cutler and Andrew Rewald, Namila Benson and Teresa Margolles. These videos were also featured by the 22nd Biennale of Sydney as part of their digital public program. Artist Insider also included interviews with staff and alumni such as painting lecturer Les Rice, and recent NAS graduate Bronte Leighton-Dore.

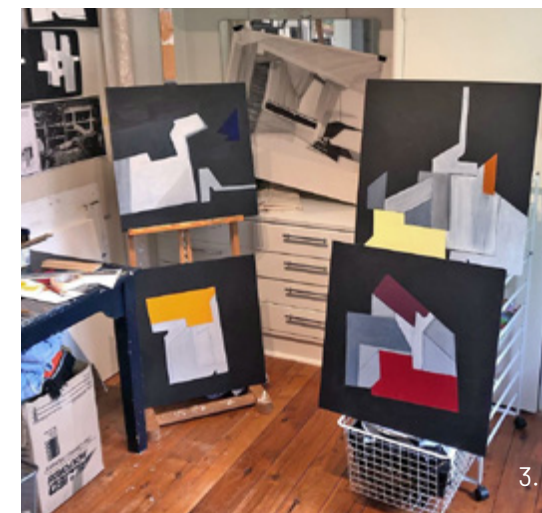
*“COVID-19 did not affect my second year learning experience at NAS. Everything was delivered either via Zoom or in studio and I am amazed at the wonderful efforts that the dedicated staff went to in order to deliver the high standards in education that I received.”*

NAS second year student

A new online exhibition titled *On Stillness* was launched via NAS Connect, a collaboration between the NAS Gallery and Newcastle Art Gallery highlighting works in their collections, and inviting other regional galleries to participate. New images were posted each week, with Tweed, Orange, New England and Wollongong regional galleries joining in, often featuring local artists from their regions.

#NASretake highlighted artists from the NAS collection and archives, including Sophie Cape, Juz Kitson, Karla Dickens and Robert Owen, and NAS’s curatorial staff shared their suggested online reading and watching with #NASarrow.

NAS Connect also included advice from the school’s counsellor, Upasana Papadopoulos, concerning mental health and wellbeing during such a difficult time. In response to extremely positive feedback from students, staff and alumni, the NAS Connect program has continued post-lockdown for the rest of 2020.



## NAS Corona Quilt

During Sydney’s lockdown in March when the NAS campus closed, second-year students Rani Matthews and Anna Mould initiated a community craft project, called the Corona Quilt, inviting other students working in isolation to create their own quilt square on the theme of the COVID-19 crisis. When the students were able to come together again, the panels would be sewn together to create a group artwork and memento of this strange and difficult time. The quilt would become a material platform for making meaning and building connections at a time when human communication had shifted to the digital realm.

Students, staff and alumni of NAS participated in this virtual quilting bee, creating quilt squares responding to the health, economic and social crises caused by the pandemic. Helped by their lecturers and fellow students, Anna and Rani led the final stage of the project, sewing the squares together. The finished quilt was shown during Sydney Craft Week in October 2020 in the East Sydney Doctors display window opposite the school. Anna and Rani, with their lecturers Dr Molly Duggins and Dr Priya Vaughan who assisted with the project, participated in an accompanying Art Forum talk via Zoom for Sydney Craft Week. They discussed quilt-making as a historically rich, tactile language of form used to document everyday experience, commemorate significant personal and public events, and raise awareness of topical political issues.





## NAS Artist Achievements

### Students

#### Fisher's Ghost Award – Finalists

Rose Espinosa  
Katika Schultz

#### Gosford Art Prize – Finalist

Amelia Lynch

#### Waverley Art Prize (Oil Painting Prize) – Winner

Luke Kennedy

#### Waverley Art Prize – Finalists

Katika Schultz  
Kansas Smeaton

### Staff

#### Adelaide Perry Prize for Drawing – Winner

Charles Cooper, Drawing Lecturer

#### Adelaide Perry Prize for Drawing – Finalist

Maryanne Coutts, Head of Drawing

#### Archibald Prize – Finalist

Karen Black, Ceramics Lecturer

#### Blacktown City Art Prize – Finalist

Carolyn Mckenzie-Craig,  
Printmaking Lecturer

#### Calleen Art Award – Finalist

Deborah Marks, Drawing Lecturer

#### Clayton Utz Art Award – Highly Commended

Carolyn Mckenzie-Craig,  
Printmaking Lecturer

#### Gosford Art Prize – Finalist

Glenn Barkley, Ceramics Lecturer

#### Goulburn Regional Art Gallery

The Good Initiative Award – Winner  
Dean Cross, Drawing Lecturer

#### Fisher's Ghost Award – Finalists

Damien Dillon, Photomedia  
Technician  
Stephen Little, Head of Painting

#### Kedumba Drawing Award – Finalist

Charles Cooper, Drawing Lecturer

#### Lethbridge Art Award – Finalist

Deborah Marks, Drawing Lecturer

#### Meroogal Women's Art Prize – Finalist

Deborah Beck, NAS Collection and  
Archives Manager and alumna



Charles Cooper's work *State Forest*, winner of the 2020 Adelaide Perry Drawing Prize

### Mornington Peninsula

#### Regional Gallery National Works on Paper – Finalists

Julia Davis, Sculpture Lecturer  
and Lisa Jones, Drawing Lecturer  
(in collaboration)

#### Paddington Art Prize – Honourable Mention

Paul Higgs, Painting Lecturer

#### Paul Guest Prize 2020 – Finalists

Julia Davis, Sculpture Lecturer and  
Lisa Jones, Drawing Lecturer (in  
collaboration)

#### Ravenswood Australian Women's Art Prize (Professional Artist Prize) – Finalist

Maryanne Coutts, Head of Drawing

#### Swan Hill Print and Drawing Awards – Winner

Carolyn Mckenzie-Craig,  
Printmaking Lecturer

#### Woollahra Small Sculpture Prize – Finalists

Lisa Jones, Drawing Lecturer  
Rodney Pople, Painting Lecturer

### Alumni

#### 9x5 Landscape Prize – Finalist

Margaret Dix

#### Adelaide Perry Prize for Drawing – Finalists

Susan Andrews, Joshua Charadia,  
Todd Fuller, Kevin McKay

#### Archibald Prize – Finalists

Lucy Culliton, Edward Humphrey,  
Guy Maestri, Justine Muller

#### Australian Photography Awards (Documentary) – Finalist

Peter Morgan, NAS Photographer

#### Blacktown City Art Prize – Highly Commended

Debbey Watson

#### Blacktown City Art Prize – Finalists

Rosalie Duligal, Hyun Hee Lee,  
Gabiella Lo Presti, Dani McKenzie,  
Heidi Melamed, Ray Monde,  
Adam Norton, Sally Stokes

#### Calleen Art Award – Winner

Zoe Young

#### Calleen Art Award – Finalist

Kiata Mason

#### Churchie Emerging Art Prize – Finalist

James Nguyen

#### Clayton Utz Art Award – Finalist

Joe Furlonger

#### Fisher's Ghost Award (Macarthur Award) – Winner

Alun Rhys Jones

#### Fisher's Ghost Award (Traditional Award) – Winner

Carmel Byrne

#### Fisher's Ghost Award – Finalists

Louisa Antico, Amanda Bromfield,  
Jane Burton Taylor, Tristan Chant,  
Christine Druitt-Preston, Lorna Grear,  
Marie Mansfield, Samuel Massey, Ro  
Murray, Nadia Odlum, Philjames, Emily  
Portmann, Marisa Purcell, Flin Sharp,  
Aemonn Sheehan, Brian Stratton,  
Greg Warburton, Joe Wilson

#### Gallipoli Art Prize – Finalists

Geoff Harvey, Rodney Pople,  
Shonah Trescott, Maryanne Wick

#### Gosford Art Prize – Winner

Catherine O'Donnell

#### Gosford Art Prize – Finalists

Annette Bukovinsky, Christopher  
Dewar, Geoffrey Harvey, Pamela  
Honeyfield, Bruce Illingworth, Roslyn  
Kean, Yvonne Langshaw, Ruth Li,  
Deborah Marks, Samuel Massey,  
Jocelyn Maughan, Prue Platt-Hep-  
worth, Jordan Richardson, Jayanto  
Tan, Patricia Wilson-Adams

#### Head On Landscape Prize – Finalist

Peter Morgan, NAS Photographer

#### Hurford Hardwood Portrait Prize – Finalists

Louise Allerton, Amanda Bromfield,  
Todd Fuller, Nicole Kelly, Samuel  
Massey

#### Jacaranda Acquisitive Drawing Award – Finalists

Todd Fuller, Joanna Gambotto,  
Catherine O'Donnell, Luke Thurgate

#### KAAP Art Prize – Winner

Julie Harris

#### Kilgour Prize – Finalists

Jacqueline Hennessy,  
Jordan Richardson

#### McClelland National Small Sculpture Awards – Finalists

Sassy Park, Paul Selwood

#### Meroogal Women's Art Prize – Winner

Sarah Goffman

#### Meroogal Women's Art Prize

– Second Prize

Sassy Park

#### Meroogal Women's Art Prize – Finalists

Vilma Bader, Jane Burton Taylor,  
Rosalie Duligal, Claire Gibbon, Ebony  
Russell

#### Mosman Art Prize

– Winner (Allan Gamble Award)

Philjames

#### Mosman Art Prize – Finalists

Paul Connor, Ken Done,  
James Drinkwater, Jumaadi,  
Eliza Gosse, Patrick Hartigan,  
Dan Kyle, Bronte Leighton-Dore,  
Heidi Melamed, Nadia Odlum,  
Peter O'Doherty, Rodney Pople,  
Zoe Young

#### NSW Visual Arts Emerging Fellowship – Finalist

Kirtika Kain

#### Portia Geach Memorial Award – Finalists

Michelle Belgiorno, Ann Cape,  
Lorna Grear, Jacqueline Hennessy,  
Michelle Hiscock, Nicole Kelly,  
Marie Mansfield, Kiata Mason,  
Matilda Michell, Justine Muller, Renata  
Pari-Lewis, Natasha Walsh, Zoe Young

#### Ravenswood Australian Women's Art Prize (Professional Artist Prize) – Finalists

Susie Dureau, Merran Esson, Harrie  
Fasher, Catherine O'Donnell, Jenny  
Pollak, Lucy Vader, Judith White

#### Ravenswood Australian Women's Art Prize (Emerging Artist Prize) – Finalists

Sarah Eddowes, Amanda Fuller, Eliza  
Gosse, Sue Grose-Hodge

#### Sculpture in the Vineyards (Small Sculpture Prize) – Winner

Johann Tovar Carrera

#### Sir John Sulman Prize – Finalists

Joshua Charadia, Alan Jones,  
Philjames

#### Swan Hill Print and Drawing Awards – Winner

Catherine O'Donnell

#### Swan Hill Print and Drawing Awards – Finalists

Todd Fuller, Nicole Kelly

#### Waverley Art Prize (Open Prize) – Winner

Philjames

#### Waverley Art Prize (Drawing Prize) – Winner

Catherine O'Donnell

#### Waverley Art Prize (Mixed Media Prize) – Winner

Sarah Edmondson

#### Waverley Art Prize – Finalists

Amanda Fuller, Myles Young

#### Woollahra Small Sculpture Prize – Finalists

Mechelle Bounpraseuth, Jenny  
Herbert-Smith, Debbey Watson

#### Wynne Prize – Finalists

Lucy Culliton, Eliza Gosse, Guy Mae-  
stri, Lucy O'Doherty, Luke Sciberras,  
Tim Storrier, John R Walker

### Community

#### Archibald Prize – Finalist

Wendy Sharpe, NAS Fellow

#### Fisher's Ghost Award – Finalist

Joanne Handley,  
former Painting Lecturer

#### Gosford Art Prize – Finalist

Rew Hanks,  
former Printmaking Lecturer

#### Kilgour Prize – Finalist

Wendy Sharpe, NAS Fellow

#### Mosman Art Prize – Finalist

Wendy Sharpe, NAS Fellow

#### Mornington Peninsula Regional Gallery National Works on Paper – Finalists

Wendy Sharpe, NAS Fellow  
Noel McKenna,  
former Painting Lecturer

#### Wynne Prize – Finalist

Aida Tomescu,  
former Painting Lecturer



## Prizes and Scholarships



The National Art School is committed to supporting the professional development of our students. Made possible through the generous support of donors and sponsors, our program of prizes, scholarships and awards offer critical opportunities for Bachelor of Fine Art and Master of Fine Art students to build professional networks and launch careers as practising artists.

All awards are announced at the Graduate Awards Ceremony each year.

### Major Awards

**Bird Holcomb Foundation  
MFA Scholarship**  
Taylor Steel

**Clitheroe Foundation  
MFA Scholarship**  
Ellen Wickens

**Mark Henry Cain Memorial  
Scholarship**  
Luke Kennedy

**National Art School Aboriginal  
Art Centre Internship**  
Clementine McIntosh  
Lauren O'Connor

**East Sydney Doctors Scholarship**  
Madeleine Feist  
Sylvie Veness

**Anne Pata Memorial Award  
for Drawing**  
Whimbrel Wilson and Jane Alexander

**John Olsen Prize for Drawing**  
Em Ingram-Shute

**Joel Corrigan Memorial  
Photography Award**  
Lucy King

**Richard Luccese  
Abstract Painting Prize**  
Katharine Francis

**Tweed Regional Gallery  
& Margaret Olley Art Centre Nancy  
Fairfax (Air) Award**  
Arash ChehelNabi

**Troy Quinliven Exhibition Award**  
Daniel Bodey

**Derivan Award for Excellence**  
Noah Bennett

### Art History & Theory

**Brandon Trakman Prize**  
Em Ingram-Shute  
Sahbha Beth Cockburn

### Ceramics Prizes

**N.E. Pethebridge Award**  
Lucy Rushton  
Marita Port

**Matilda Kubany-Deane  
Memorial Prize**  
Yul Scarf

**Sabbia Gallery Exhibition Prize**  
Michele Edinger

**Parkers Sydney  
Fine Art Ceramic Award**  
Alyssa Clemson

**Kil.N.It Award**  
Michele Edinger  
Catherine Flora Murray

**Australian Ceramics  
Association Prize**  
Jade Court-Gold  
Allie Weichert-Robertson

### Drawing Prizes

**Dora Dreyfus Drawing Award**  
Kim Bennett

**John Olsen Prize for Drawing  
(Highly Commended)**  
Clementine McIntosh

**Parkers Sydney Fine Art  
Drawing Award**  
Aliko Yiorkas

**Jasco Sketchbook Prize**  
Katharine Francis

### Painting Prizes

**Ambush Gallery Painting Prize**  
Suzanna Vangelov

**Derivan Award for Mixed Media**  
Nic Fern

**Parkers Sydney Fine Art  
Framing Award**  
Daniel Bodey

**Parkers Sydney Fine Art  
Painting Award**  
Caitlin Evans

**Sydney Olympic Park  
Residency Award**  
Tara McIntosh

**John McCaughey Prize  
(The Trust Company)**  
Trenna Austen - *A Desperate Ride  
on a Terrible Course*

### Photomedia Prizes

**Kayell Australia  
Photography Award**  
Nell Thompson

### Printmaking Prizes

**Ellen Lee O'Shaughnessy  
Printmaking Award**  
Isabella Kennedy

**Artscene Printmaking Prize's**  
Svetlana Prokhorova  
Aliko Yiorkas

**Parkers Sydney Fine Art  
Printmaking Award**  
Roman Giuffre

**Sydney Olympic Park  
Residency Award**  
Lorelei Sneyd

**Megalo Studio and Gallery  
Exhibition Award**  
Eliza Gwynne, Claire Welch  
Fergus Berney-Gibson

### Sculpture Prizes

**Sculpture by the Sea Prize**  
Em Ingram-Shute

**Dr John Vallance Prize  
for Sculpture**  
Bronwyn Vaughan

**Parkers Sydney Fine Art  
Sculpture Award**  
Arushi Nayar

**Sydney Olympic Park  
Residency Award**  
Charlotte Simpson  
Hannah Wilson

**Barnes Prize for Sculpture**  
Jane Alexander

**KNULP Exhibition Prize**  
Maria Alvarado Loukianova

### Open Awards

**Nava Ignition Prize  
for Professional Practice**  
Yul Scarf

**Studio W Doubleyou  
Exhibition Prize**  
Noah Bennett  
Nina Radonja

**Harvey Galleries Exhibition Prize**  
Casey Chen, Trenna Austin, Nic Fern,  
Finnegan McGrath, Sophia Yong,  
Katika Schultz, Giorgia McRae

The National Art School is pleased to acknowledge the support of our Prizes and Scholarships donors and sponsors on page 55.





## Staff Profile Head of Studies Simon Cooper

A practising artist and teacher, Simon Cooper joined NAS in 2001 as Head of Printmaking and became the School's Head of Studies in 2008. He is responsible for the development and delivery of the School's academic program, including the BFA, MFA and DFA courses, and it was through his expert guidance and extremely hard work that NAS was able to adapt, reconfigure and continue teaching students through 2020 to the same high quality.

As a student, Simon graduated in printmaking from Prahran College, followed by post-graduate studies at the Victorian College of the Arts. He has exhibited in Australia and overseas, with work held in collections including the Art Gallery of NSW, the National Gallery of Australia in Canberra, and the Seoul Metropolitan Museum of Art in South Korea.

### What did art school give you?

A sense of purpose. I didn't realise what an artist was. I started a diploma in design thinking I needed a job, then I started to take these art subjects and slowly realised that was what was making me happy. Art school also gave me a view of the world. I was a suburban working-class kid of migrant parents who had very little knowledge of the world outside my suburban environment, so it was about worldliness. I got to see how big it was.

### Has the attitude to attending art school changed?

No, I still see something very similar, people on a quest for greater understanding of themselves and the world. They want the kind of engagement that is unique to art practice; you have to be curious.

### And the concerns about coming to art school?

I don't think they've changed much either. In my role here I do a lot of talking to people who are thinking about going to art school and I encourage them to disabuse themselves of conventional ideas of what 'success' looks like. Because out there in the world, artists build practice into their lives in meaningful and viable ways without having a solo show once a year and winning big art prizes. That is a kind of practice, a highly visible one, and we're proud of the people who achieve that, but there are many other paths for people who combine their practice with other professional pursuits and careers. People are building these things into all sorts of interesting portfolio careers – that's not failure, it's just another kind of success.

### How do you see NAS's role?

Anyone who comes to art school, it's because they want to be an artist. Someone enrolls in a BFA, that's a huge commitment, there's nothing slight about it at any age. Sometimes mature age students feel it more keenly because their responsibilities feel bigger, but at the same time a young school leaver is making a big decision too. I'm always humbled by that and you feel an obligation to support them in the best way you can towards that goal, to help people find their 'metier' and become the artist they want to be. Then they can take that wherever they want to.

### How has the pandemic affected the school?

This year has been a huge challenge for staff and students due to COVID-19. When the NAS campus closed to students during lockdown in March, our task was to rapidly reconfigure the school's academic program to allow students to continue their courses with the minimum of disruption. Our teachers were able to revise their lessons to deliver them online, and develop new projects for students to work on at home. We also launched the NAS Connect program to keep students engaged and sharing their creativity. Students and staff were able to start returning to campus in May, and many of the changes from this time will benefit the school and its students in the long-term, after all the COVID-19 restrictions have lifted.



## Faculty Achievements

National Art School faculty members continued to achieve significant professional recognition throughout 2020 through the presentation of works in solo and group exhibitions nationally and internationally, and as finalists in national art prizes. In 2020 NAS faculties produced a range of significant publications including books, journal articles, catalogue essays and peer-reviewed conference papers, and delivered a broad range of artist presentations, guest lectures and floor talks in association with national and international events and institutions.

## Performance Highlights

69 group exhibitions	29 external lectures given	26 solo exhibitions
19 finalists in national and international art awards	12 countries	11 external examinations and consultancies
9 art prizes won	9 curatorial projects	8 publications cited
7 publications authored	5 grants awarded	5 refereed papers
3 papers published	3 external workshops held	2 artist residencies

### Countries

Belgium, Canada, China, France, Italy, Japan, New Zealand, Poland, Taiwan, The Netherlands, UK, USA

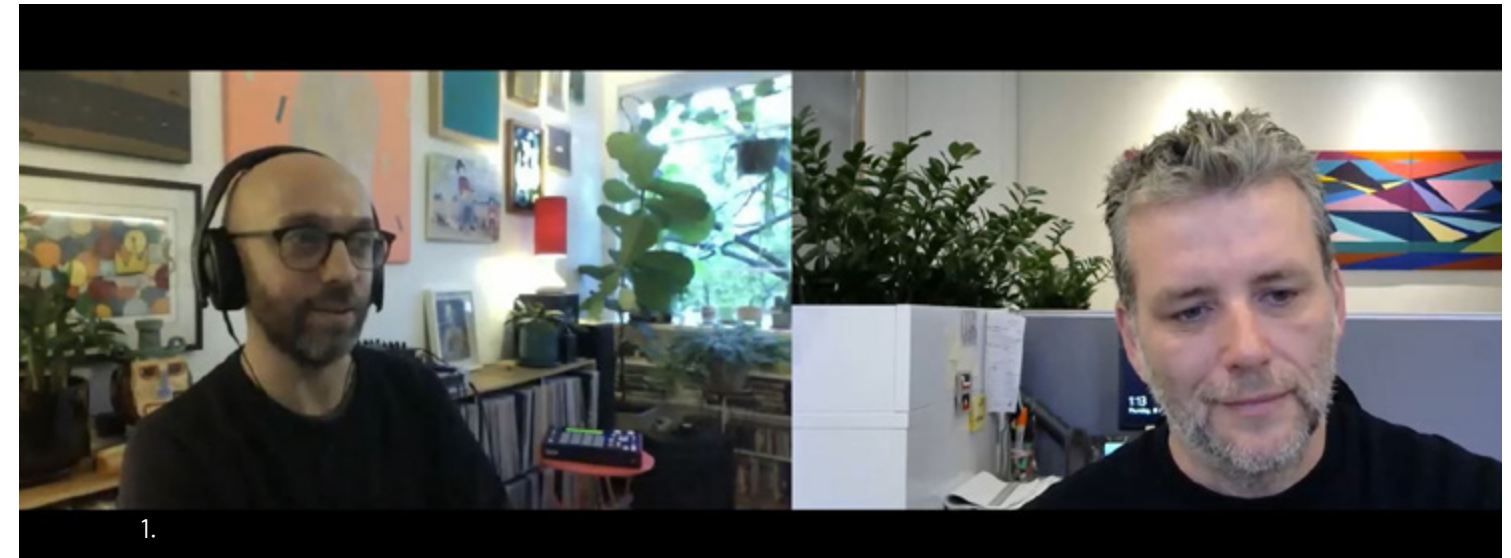
### Australian cities

Adelaide (SA), Balmoral (NSW), Bathurst (NSW), Blackheath (NSW), Bondi (NSW), Brisbane (QLD), Broken Hill (NSW), Caloundra (NSW), Canberra (ACT), Cowra (NSW), Croydon (NSW), Darwin (NT), Gippsland (VIC), Gold Coast (QLD), Gordon (NSW), Gosford (NSW), Grafton (NSW), Gymea (NSW), Hill End (NSW), Kandos (NSW), Kangaroo Valley (NSW), Katoomba (NSW), Launceston (TAS), Leichhardt (NSW), Leura (NSW), Lithgow (NSW), Mackay (QLD), Melbourne (VIC), Moruya (NSW), Mosman (NSW), Murwillumbah (NSW), Muswellbrook (NSW), Noosa (QLD), Nowra (NSW), Orange (NSW), Port Macquarie (NSW), Swan Hill (VIC), Sydney (NSW), Wollongong (NSW)

### International cities

Auckland, Bannstein, Berlin, Christchurch, Concord, Heusden, Johnson, Karatsu, London, Blacksburg, Michigan, Nelson, New York, Oisterwijk, Paris, Seoul, Shanghai, Stroud, Tokyo, Taipei, Tuscany, Washington DC, Wellington, Yogyakarta, York

## Art Forum



1.



2.

Art Forum is a popular weekly lecture program where invited guests present talks on their curatorial, artistic and research projects to NAS staff and students, usually to a packed audience. COVID-19 saw the 2020 Art Forum program pivot online with great success. Zoom interviews were conducted by Sebastian Goldspink (NAS Creative Producer), Dr Ella Dreyfus (Head of Public Programs) and Susan Andrews (Painting Lecturer) taking place across the country and were recorded, edited and uploaded online with students and the public gaining access to these engaging and inspiring conversations.

Speakers included:  
Juz Kitson  
Chris Dolman  
Patrick Hartigan  
Kat Shapiro Wood  
Jerico Tracy  
Fiona Lowry  
Mitch Cairns  
Dan Elborne  
Bridie Lunney  
Elizabeth Pulie  
Joe Wilson and  
Chanelle Collier





## Library



The National Art School Library provides students and staff with a large selection of books, journals and DVDs focusing on contemporary and historical art. The Library contains 28,018 items, the majority of which are available for loan.

Over 500 items were added to the Library in 2020. A selection of library books were received from Madeleine Preston, Sarah Cottier Gallery and Lana Ryles.

The Library was closed to students and staff from 24 March to 15 May, 2020 due to COVID-19. The Library reopened on 18 May with restricted access measures in place. During this time, the Library provided a 'Click and Collect' service for library books. Full access to the collection was restored on 19 October, 2020.

The Library houses a dedicated student exhibition space, the Library Stairwell Gallery. In 2020 the Library hosted two shows in the gallery space and six online shows during the campus closures. In total the works of 95 students were exhibited.

Joanna Hare joined NAS as the new Library and Learning Centre Manager in October 2020.

**10,077**  
total loans

**1354**  
Click and Collect requests  
(special COVID-19 service)

**508**  
items added to the Library

**21,497**  
eBooks and online journal articles accessed



## Staff List

**Director and CEO**  
Steven Alderton

**Head of Studies**  
Simon Cooper

**Head of Advancement**  
Terese Casu

**Chief Financial Officer and Company Secretary**  
Paul Ryan

**Chair, Board of Directors**  
Carolyn Fletcher AM  
(TO NOVEMBER 2020)  
Ross McDiven  
(FROM DECEMBER 2020)

**Board of Directors**  
Jennifer Byrne  
Brooke Horne  
(TO NOVEMBER 2020)  
David Kent  
Guy Maestri  
John Mitchell  
Susan Rothwell  
Jeff Weeden  
Andrew Muston  
(FROM DECEMBER 2020)

**Postgraduate Coordinator**  
Dr Ian Greig

**Undergraduate Coordinator**  
John Bloomfield

**Academic Support Officer**  
Marilyn Schneider

### Ceramics

**Head of Ceramics**  
Lynda Draper

**Lecturers**  
Stephen Bird  
Sandy Lockwood

**Studio Technician**  
Joseph Purtle

### Drawing

**Head of Drawing**  
Dr Maryanne Coutts

**Lecturers**  
Charles Cooper  
Dr Ben Denham  
Joseph Frost  
Dr Chelsea Lehmann  
Dr Margaret Roberts

**Studio Technician**  
John Stanfield

### Painting

**Head of Painting**  
Dr Stephen Little

**Lecturers**  
Susan Andrews  
Dr Andrew Donaldson  
Steve Harvey  
Dr Elizabeth Pulie  
Dr Rolande Souliere

**Studio Technician**  
Paolo Iarossi

### Photomedia

**Head of Photomedia**  
Geoff Kleem

**Studio Technicians**  
Damian Dillon  
Vincent Watson

### Printmaking

**Head of Printmaking**  
Peter Burgess

**Lecturers**  
Maureen Burns  
Caroline Mckenzie-Craig

**Studio Technicians**  
Michael Brewster  
Max Gosling

### Sculpture

**Head of Sculpture**  
Hany Armanious

**Lecturers**  
Dr Jacqueline Bradley  
David Horton

**Studio Technician**  
James Robertson

### Art History and Theory

**Head of Art History and Theory**  
Dr Michael Hill

**Lecturers**  
Dr Georgina Cole  
Dr Shane Haseman  
Dr Jaime Tsai

### Student Services

**Registrar**  
Benedict Griffin

**Student Counsellor**  
Upasana Papadopoulos

**Academic English Coordinator**  
Samantha Thompson  
(TO AUGUST 2020)  
Molly Duggins  
(FROM AUGUST 2020)

**Student Services Officer**  
Marina Veg

**Student Services Administrator**  
Jazmin Velasco

**Casual Student Services Officer**  
Monique Arundell

### Library and Learning Centre

**Library and Learning Manager**  
Elizabeth Little  
(TO MAY 2020)  
Joanna Hare  
(FROM OCTOBER 2020)

**Librarian**  
Lana Ryles

**Library Technicians**  
Brooke McKenzie  
Neri Kinsella  
(TO MAY 2020)  
Janice Howie  
(FROM JULY 2020)

### Corporate Services

**Chief Financial Officer and Company Secretary**  
Paul Ryan

**Executive Assistant**  
Aimee Skinner

**Receptionist/Admin Assistants**  
Claire Thomas  
(PARENTAL LEAVE FROM NOVEMBER 2019)  
Kirtika Kain  
Bronte Gioiello  
(FROM SEPTEMBER 2020)

### Facilities

**Facilities and Operations Manager**  
Christine Myerscough  
(TO SEPTEMBER 2020)

**Acting Facilities and Operations Manager**  
Scott Clement  
(FROM SEPTEMBER 2020)

**Facilities Administrator**  
Scott Clement  
(TO SEPTEMBER 2020)

**Facilities Coordinator**  
Alex Duskin  
(FROM OCTOBER 2020)

**Facilities Assistants**  
Mark Polak  
Jason Bennett

**Central Workshop Technicians**  
John Daly  
Simon Hodgson

**Digital Imaging and Print Lab Coordinator**  
Amanda Hensby

**Campus Assistants**  
Marcel Delgado  
Mal Nabogi

**Campus Grounds Assistant**  
Darwish Khalil

### Finance

**Finance Manager**  
Maureen Stewart

**Finance Officers**  
Sallyann Moriarty  
Suki Yuen

**Human Resources Manager**  
Juanita Hyde

**HR Officer**  
Bridget Dunoon

**HR/Payroll Officer**  
Kate Stitt

### Advancement Team

**Head of Advancement**  
Terese Casu

**Fundraising and Development Manager**  
Hannah Dickson

**Fundraising and Development Coordinator**  
Hetty Wilson

**Government Relations Manager**  
Anne-Marie McGinty

**Education Outreach Coordinator**  
Lorraine Kypiotis

**Education Outreach Officer**  
Alana Ambados

**Head of Public Programs**  
Dr Ella Dreyfus

**Public Programs Administration Officer**  
Kathleen Linn

**Curator, Exhibitions**  
Olivia Sophia

**Gallery Coordinator**  
Scott Elliot

**Archivist and Collections Manager**  
Deborah Beck

**Curator, Collections**  
Isabel Hesketh

**Marketing Manager**  
Danielle Neely

**Marketing Coordinator**  
Naomi Chilcott

**Media Liaison**  
Jacqui Taffel

**Creative Producer**  
Sebastian Goldspink  
(TO SEPTEMBER 2020)

**Photographer**  
Peter Morgan

**Events and Venue Hire Assistant**  
Michael Johnstone

### Sessional Academic Staff

**Ceramics**  
Glenn Barkley  
Karen Black  
Dr Louise Boscacci  
Somchai Chareon  
Molly Duggins  
Bronwyn Kemp  
Juz Kitson  
Jennifer Orchard  
Madeleine Preston  
Tania Rollond  
Ebony Russell  
Linda Seiffert

**Drawing**  
Anthony Cahill  
Mitch Cairns  
Sophie Cape  
Nick Collerson  
Tango Conway  
Roger Crawford  
Dean Cross  
Molly Duggins  
Lynne Eastaway  
Sarah Eddowes  
Rachel Fairfax  
Cameron Ferguson  
Julie Fragar  
Patrick Hartigan  
Paul Higgs  
Annelies Jahn  
Pollyxenia Joannou-Reddin  
Lisa Jones  
Deborah Marks  
Tonee Messiah  
Stephanie Monteith  
Idris Murphy  
Catherine O'Donnell  
Toshiko Oiyama  
Fran O'Neill  
Aude Parichot  
Daniel Pata  
Sue Pedley  
Jude Rae  
Evan Salmon  
Margaret Seymour  
Kim Spooner  
Luke Thurgate  
Noel Thurgate  
Skye Wagner  
Gary Warner  
Siena White  
Amanda Williams  
Emma Wise

**Photomedia**  
Steven Cavanagh  
Benjamin Chadbond  
David Manley  
Todd McMillan  
Sarah Mosca  
Caterina Pacialeo  
Skye Wagner

**Digital Media**  
Socorro Cifuentes  
Harley Ives  
Gary Warner

**Printmaking**  
Michael Brewster  
Jacqueline Driver  
Gina Fenton  
Angus Fisher  
Claude Jones  
Helen Mueller  
Wendy Murray  
Esther Neate  
Brenda Tye  
Mirra Whale

**Sculpture**  
Liz Bradshaw  
Gary Deirmendjian  
Bridie Lunney  
Claire Tennant

**Art History and Theory**  
Shuxia Chen  
Christine Dean  
Dr Molly Duggins  
Sophie Hopmeier  
Dr Jessica Priebe  
Priya Vaughan

**Public Programs**  
Tanya Baily  
Dr Louise Boscacci  
Dr David Briggs  
Annabel Butler  
Nick Collerson  
Roger Crawford  
Jim Croke  
Kelly-Ann Denton  
Jacqueline Driver  
Rachel Fairfax  
Cameron Ferguson  
Angus Fisher  
Clara Hali  
Michelle Hiscock  
Paul Hopmeier  
David Horton  
Pollyxenia Joannou-Reddin  
Lisa Jones  
Nina Juniper  
Kirtika Kain  
Juz Kitson  
Anita Larkin  
Glenn Lockitch

Rodney Pople  
Leslie Rice  
Gemma Smith  
Kim Spooner

**Photomedia**  
Steven Cavanagh  
Benjamin Chadbond  
David Manley  
Todd McMillan  
Sarah Mosca  
Caterina Pacialeo  
Skye Wagner

**Digital Media**  
Socorro Cifuentes  
Harley Ives  
Gary Warner

**Printmaking**  
Michael Brewster  
Jacqueline Driver  
Gina Fenton  
Angus Fisher  
Claude Jones  
Helen Mueller  
Wendy Murray  
Esther Neate  
Brenda Tye  
Mirra Whale

**Sculpture**  
Liz Bradshaw  
Gary Deirmendjian  
Bridie Lunney  
Claire Tennant

**Art History and Theory**  
Shuxia Chen  
Christine Dean  
Dr Molly Duggins  
Sophie Hopmeier  
Dr Jessica Priebe  
Priya Vaughan

**Public Programs**  
Tanya Baily  
Dr Louise Boscacci  
Dr David Briggs  
Annabel Butler  
Nick Collerson  
Roger Crawford  
Jim Croke  
Kelly-Ann Denton  
Jacqueline Driver  
Rachel Fairfax  
Cameron Ferguson  
Angus Fisher  
Clara Hali  
Michelle Hiscock  
Paul Hopmeier  
David Horton  
Pollyxenia Joannou-Reddin  
Lisa Jones  
Nina Juniper  
Kirtika Kain  
Juz Kitson  
Anita Larkin  
Glenn Lockitch

**Education Outreach Sessional Lecturers**  
Christian Bonett  
Mariah Calman  
Rachel Fairfax  
Gina Fenton  
Sarah Fitzgerald  
Cailyn Forrest  
Genevieve Harnett  
Harley Ives  
Tayla-Ann Matthews  
Machiko Motoi  
Sassy Park  
Isabella Parker  
Chrystal Rimmer  
Benjamin Stone-Herbert  
Belinda Wincote

**Student Crew**  
Nima Ahmadi  
Corey Black  
Frank Cannata  
Thomas Carman  
Cindy Chen  
Chris Chew  
Cailyn Forrest  
Avalon Hill-Summers  
Sophie Horne  
Faezeh Kheiri  
Taras Kripps  
Matthew Rochford  
Justin Watson

**Academic Board**  
Steven Alderton  
Alana Ambados  
Mitch Cairns  
Simon Cooper  
Alexie Glass-Kantor  
Ben Griffin (SECRETARY)  
Dr Michael Hill  
Dr Melissa Laird  
Dr Stephen Little  
Madeleine Preston  
Lauren O'Connor

Deborah Marks  
Kevin McKay  
Carolyn McKenzie Craig  
Tonee Messiah  
Stephanie Monteith  
Rose Morrison  
Sarah Mosca  
Idris Murphy  
Fran O'Neill  
Jenny Orchard  
Janet Parker-Smith  
Joseph Purtle  
Leslie Rice  
Kim Spooner  
Claire Tennant  
Luke Thurgate  
Noel Thurgate  
Dr Priya Vaughan  
Pamela Vaughan  
Siena White  
Maryanne Wick

**Photomedia**  
Steven Cavanagh  
Benjamin Chadbond  
David Manley  
Todd McMillan  
Sarah Mosca  
Caterina Pacialeo  
Skye Wagner

**Digital Media**  
Socorro Cifuentes  
Harley Ives  
Gary Warner

**Printmaking**  
Michael Brewster  
Jacqueline Driver  
Gina Fenton  
Angus Fisher  
Claude Jones  
Helen Mueller  
Wendy Murray  
Esther Neate  
Brenda Tye  
Mirra Whale

**Sculpture**  
Liz Bradshaw  
Gary Deirmendjian  
Bridie Lunney  
Claire Tennant

**Art History and Theory**  
Shuxia Chen  
Christine Dean  
Dr Molly Duggins  
Sophie Hopmeier  
Dr Jessica Priebe  
Priya Vaughan

**Public Programs**  
Tanya Baily  
Dr Louise Boscacci  
Dr David Briggs  
Annabel Butler  
Nick Collerson  
Roger Crawford  
Jim Croke  
Kelly-Ann Denton  
Jacqueline Driver  
Rachel Fairfax  
Cameron Ferguson  
Angus Fisher  
Clara Hali  
Michelle Hiscock  
Paul Hopmeier  
David Horton  
Pollyxenia Joannou-Reddin  
Lisa Jones  
Nina Juniper  
Kirtika Kain  
Juz Kitson  
Anita Larkin  
Glenn Lockitch

**Education Outreach Sessional Lecturers**  
Christian Bonett  
Mariah Calman  
Rachel Fairfax  
Gina Fenton  
Sarah Fitzgerald  
Cailyn Forrest  
Genevieve Harnett  
Harley Ives  
Tayla-Ann Matthews  
Machiko Motoi  
Sassy Park  
Isabella Parker  
Chrystal Rimmer  
Benjamin Stone-Herbert  
Belinda Wincote

**Student Crew**  
Nima Ahmadi  
Corey Black  
Frank Cannata  
Thomas Carman  
Cindy Chen  
Chris Chew  
Cailyn Forrest  
Avalon Hill-Summers  
Sophie Horne  
Faezeh Kheiri  
Taras Kripps  
Matthew Rochford  
Justin Watson

**Academic Board**  
Steven Alderton  
Alana Ambados  
Mitch Cairns  
Simon Cooper  
Alexie Glass-Kantor  
Ben Griffin (SECRETARY)  
Dr Michael Hill  
Dr Melissa Laird  
Dr Stephen Little  
Madeleine Preston  
Lauren O'Connor



# Art, Artists and Community







1.



2.



3.

## Creative Precinct and Community Activation

With its prime position in inner-city Sydney, NAS has been at the heart of its local community for nearly a century. As a thriving and inclusive creative precinct and cultural hub, the School invites people inside its historic sandstone walls to enjoy and participate in art making and creativity, and takes its programs out into the local and wider community.

These activities were curtailed by COVID-19 in 2020, but NAS remained a vital hub during the crisis, providing artistic activities and creative connections to the public.

In January, the School welcomed more than 250 young people aged between 6 and 16 for the popular school holiday program which featured 28 workshops over 10 days.

In the NAS Gallery, the year began with a powerful public exhibition, Fiona Foley's *Who are these strangers and where are they going?*, which was part of the Sydney Festival. The artist talk with Fiona and curator Djon Mundine was a sell-out success, and for those who could not attend, an edited transcript of the talk was posted on the NAS website.

Another sell-out event was the Make History community workshop with collage artist Deborah Kelly, run by Education Outreach in February in conjunction with the *Queer Contemporary* exhibition in the Rayner Hoff Project Space. Read more about Education Outreach programs on p38.

In February we hosted a very special event for the Mardi Gras Parade. The Cell Block Theatre was taken over by performers; Courtney Act, Conchita and Trevor Ashley who were a part of a pre-parade SBS TV shoot which was broadcast later in the evening as part of the coverage. Lucky guests were then entertained by DJ Sveta and DJ French Kiss in the Cell Block courtyard, with the parade live-streamed on the big screen. This event was a great initiative from our Head of Advancement Terese Casu, and we look forward to working with Mardi Gras and SBS in the future.

In March, the Cell Block Theatre hosted an artist talk for the *22nd Biennale of Sydney: NIRIN* with Biennale artistic director Brooke Andrew in conversation with international artists Arthur Jafa and Hannah Catherine Jones, before the official opening of *NIRIN* at NAS.

The Biennale and NAS closed to the public soon after, but the School continued to offer art and culture to the wider community in 2020.

In May our Short Courses program offered online courses for the first time, which quickly sold out after they were released. The feedback from these courses was excellent, including from students in remote locations who were grateful to be able to take part in quality art education they could not otherwise access, and others who found the classes not only provided expert instruction but connected them to a new community of artists with fellow students. Students from all over Sydney, around Australia and overseas took part in NAS online courses in 2020, which are now a permanent part of the Short Course program. Read more on p40.

NAS also hosted the innovative Melbourne Digital Concert Hall series of online classical music concerts, which were livestreamed to audiences from the Cell Block Theatre, and helped support professional musicians. This was a very successful collaboration which ran in September, October and November 2020. NAS also hosted a virtual concert with the Australian Haydn Ensemble as part of the NSW Government Great Southern Nights initiative, presenting COVID-safe music gigs around the state. Read more about the Cell Block on p50.

In October NAS took part in Australian Craft Week with the Covid Quilt project. This was initiated by two NAS students who put out a call during lockdown to fellow students, teachers and alumni at home to create quilt squares related to COVID-19, which would be sewn together into a quilt when students returned to campus. The result was a collaborative work of art documenting an extraordinary

moment in time. The quilt was displayed during Craft Week in the East Sydney Doctors window on Burton Street, Darlinghurst, and a talk with the quilt organisers about the project was held via Zoom.

In September the School was absolutely delighted to open its gates to the public for the first time after campus went into lockdown for the annual NAS Open Day. Due to visitor restrictions and social distancing, many of the usual hands-on activities could not go ahead, but it was a lively, fun day with good attendance.

NAS is also an influential member of the academic community and co-hosted the ACUADS 2020 Conference in November, with Sydney College of the Arts, The University of Sydney; Art & Design, UNSW Sydney; and UTS School of Design. The theme was Crisis & Resilience: art and design looks ahead, and the program featured NAS Head of Studies Simon Cooper co-ordinating the Studio Practices Reimagined sessions.

The *Grad Show 2020* in December was a wonderful celebration to end a challenging year, with the outstanding work of NAS's graduating BFA students on show, and record sales of artwork purchased by enthusiastic guests.

The School is proud that it was able to maintain and strengthen connections to the wider community despite the difficulties of the global pandemic, providing inspiration, stimulation and comfort to people far beyond our walls



## Graduate Profile – Amelia Lynch

As a young child growing up on the NSW Central Coast, Amelia Lynch loved using her hands to make things out of plasticene and clay. At 14, she did her first pottery class. She first came to NAS when she was in Year 11 for the annual HSC Intensive program, on the recommendation of her high school art teacher. After her HSC work was shown in the 2016 *Art Express* exhibition at the Art Gallery of NSW, she came to study at NAS, completing a BFA and then an MFA majoring in ceramics, graduating in 2020.

Her work has featured at The Other Art Fair, the Gosford Art Prize at Gosford Regional Gallery, and Harvey Galleries Mosman.

### Can you describe your art practice?

My practice explores my connection with the Australian landscape. I'm particularly interested in the textural qualities of the landscapes of the Central Coast where I live, and other places I have visited. I make my own glazes, which suggest the textures of eucalyptus bark, wattle flowers, concave rock pools and the reflections of water in bush creeks. My work seeks to replicate these patterns, forms and colours through the use of crawl, crackle and matte glazes. All my glaze colours come from the native flora and fauna of Australia.

### Which places in particular did you find inspiring?

There are several places I used as reference, drawing inspiration for both the micro and macro qualities of the landscape. Some of these include Katandra Reserve, Bouddi National Park, Girrakool, and other small creeks behind my house in Erina. I documented them with numerous photos of different locations and times of the year. I translated these qualities into my works by incorporating aspects of the colours, textures and shapes of different fauna and flora in each of these environments. I often pair colours, such as blue and yellow in reference to the kingfisher, and green and red for the waratah.

### Have you made your own glazes before?

I started developing my own glazes at the beginning of my NAS Masters degree in 2019, because the textures I was looking for I couldn't purchase in premade products. Through a process of trial and error I have been able to successfully represent my interpretation of the Australian landscape. This is because I have been able to fire my works to temperatures of 1200 and 1050 degrees, which gives the crackle look.

### Was it hard to get the colours right?

I had a good idea of the colours I wanted to use, however properly representing them was something I tweaked with experimentation on countless test tiles. It took a long time to get it right, however once I had figured out the right ratios for the glazes it made the process a lot easier. It also took a long time for the colours to work coherently on the piece.



### Were there any breakthrough moments?

I found that not fully enclosing the piece and making it in sections allowed me to create larger works, I hadn't previously known this. This helped me expand my works in size and allowed me to explore the full range of the kiln.

### Did you have a strong vision of what you wanted, or did it evolve?

I knew I wanted to work with bright colours that represented Australia, but the shape evolved over time.

### Did working in lockdown make a difference to your process?

No, but it did mean I was able to make a lot more works at home because I wasn't travelling down to Sydney all the time on the train, which allowed me to focus more on the shapes of my work.

### What has doing the MFA course given you?

MFA has given me a more distinctive focus on my discipline of ceramics, which has allowed me to explore

more specific ideas within the field, whilst simultaneously fine-tuning my ceramic skills. In the BFA I learnt numerous skills within the ceramic medium, which as a whole was really useful in giving me the ability to do the MFA course.

### What are your plans for 2021?

My plan is to start doing a teaching course so I can begin to teach ceramics because I have had such a good experience at NAS and I want to be able to reciprocate that with other artists.



## Education Outreach

Despite the cancellation and postponement of many Education Outreach programs due to COVID-19, 2020 began on a positive note with strong enrolments in the January School Holiday Workshops, and an increased number of school visits and campus tours of NAS booked in Term 1. The year also ended strongly with renewed interest in the Regional Teachers' Workshops.

### HSC Intensive Studio Practice and Dobell Programs

NAS's long-standing and prestigious high school programs, such as the HSC Intensive Studio Practice and the Dobell Drawing School, continued to attract a solid number of applicants but were postponed to 2021. The 2020 Dobell Drawing School for Year 11 Students took place in February 2021 and the HSC Intensive was held in a modified form in April 2021.

The success of these programs for high-achieving art students across NSW is reflected in a growing number of high school leavers applying to the NAS Bachelor of Fine Art degree.

The Dobell Regional Teachers' Workshop was also postponed until late in the year. In November 2020, an enthusiastic group of teachers participated in two one-day Experimental Drawing workshops at Tweed Regional Gallery with artist and NAS alumnus Todd Fuller at the helm.

### Future Makers: NAS School Holiday Programs

NAS's School Holiday Programs provide young people aged 6–16 with opportunities to engage with artists, art making and other forms of creative production.

Mini-Makers encourages students aged 6–8 to start their art-making journey using a variety of materials and techniques.

Art Adventurers allows students aged 9–12 to build on their ideas and understanding of the art world.

Young Creatives enable students aged 13–16 to extend and challenge their knowledge, skills and understanding of art-making through in-depth conceptual and technical study.

In January 2020, NAS ran 28 workshops over 10 days with a total of 279 enrolments across the three age groups.

Service NSW's Creative Kids Voucher program, introduced in 2019, again proved popular. These vouchers provide a yearly financial incentive for students aged 4.5–17 to increase their capacity to engage with and participate in high-calibre creative programming.

Following a successful four-year program, the School Holiday Program in 2020 was to expand its artmaking workshop series into other forms of creative, performative and interdisciplinary production on site at NAS. Seeking to work with like-minded arts education organisations, exciting new holiday workshops were planned in partnership with ATYP and the House that Dan Built. These partnership programs were due to take place in April 2020 but were postponed until January 2021.



### NAS in the classroom; Learning Resources

These learning resources are intended to build artmaking skill development for teachers and students, and to devise teaching and learning strategies for the classroom as a series of lessons for units of work. Learning resources relate to NAS's site, history, studio disciplines and exhibitions.

In 2020 the NAS Outreach Team developed two learning resources.

#### 1. Drawing Natural History with Angus Fisher

(Video and PDF resource. Cost: \$100)

This learning resource is inspired by Lucienne Rickard's Extinction Studies project (2019–2020) that was shown in the NAS Gallery as part of the 22nd Biennale of Sydney: *NIRIN* exhibition. In the video, NAS alumnus and printmaking lecturer Angus Fisher provides a framework for teachers to use with their students to learn about extinct species and how to draw them in pencil, pen and ink.

The video provides detailed visual and verbal description to produce artworks in the classroom with Stages 3–6 students, exploring elements of the Visual Arts, English, Science and Humanities curriculum areas.

The component parts of the video are detailed in the accompanying written resource with images that can be printed for use in the classroom. Further questions and activities to extend teaching and learning strategies are also found in this resource.

The 85-minute video provides up to 20 hours of research and drawing in 'real-time', depending on how long it takes to draw the subject matter, or to what extent teachers and students build a body of work inspired by the video.

#### 2. National Art - Part One (free online resource)

This resource was developed in conjunction with the NAS travelling exhibition *National Art - Part One* and was launched during the Dobell Regional Teachers' workshop at Tweed Regional Gallery in November.

It is predominantly aimed for use in Stage 6 Visual Arts but can also be used for Stages 4–5. Through an analysis of a catalogue essay and a focus on the artists in the exhibition, the resource addresses the conceptual framework and explores the roles and relationships between artist, artwork and audience.

Students and teachers can use this resource in conjunction with the works in the touring exhibition to engage in a critical and historical study of the art world from a range of cultural, political, historical and social perspectives, using these in turn to inform their own artmaking practices.

Examining the works showcased in the exhibition as part of a collection, students gain an understanding of the value of the audience as critical consumers, appreciating their own role as audience members, as well as those of the critic. The students' investigation of the range of expressive forms, themes and genres in the works also serve to inform their artmaking.

#### Community workshops

In conjunction with the *Queer Contemporary* exhibition in February, Education Outreach ran a community workshop, *Make History*. The one-day intensive collage workshop with artist Deborah Kelly was extremely popular and sold out.

#### Whiteley Impact Campaign

As part of this campaign and with the support of Good Pitch Australia (Shark Island Institute and Documentary Australia Foundation), the Whiteley workshop offered a unique opportunity for teachers and artists to engage in a two-day Drawing and Painting Masterclass using the work of Brett Whiteley as a focus for their artmaking under the guidance of practising artist and NAS teacher Noel Thurgate. The final workshop in this series was delivered in February 2020 at Wollongong Art Gallery.



## Public Programs

In 2020, rising to the challenges of education during the COVID-19 pandemic, NAS Public Programs delivered a new range of courses to engage and inspire participants both on-campus and online.



*NAS has a wonderful community vibe of supportive and talented lecturers/teachers/artists which made it a pleasant experience to learn and practice in, and its location in a well-maintained historic precinct made it all the more enjoyable.*  
Summer School student 2020



*I loved discovering NAS with its surroundings, gallery, library, seating under trees, cafe and just being with other creative people absolutely enjoying themselves!*  
Summer School student 2020

*Thank you! I have always wanted to attend the summer or winter schools at NAS, but living in a remote area has prevented this. The online course was so accessible.*  
Online student 2020



Summer School 2020 was a subdued affair as bushfires burned across the country. The For the Love of Trees drawing workshop resonated with participants, helping to process the fires' impact through a creative outlet. A highlight of 2020 Summer School was Introducing Three Centuries of Japanese Art, a lecture series led by Dr Priya Vaughan at the Art Gallery of NSW. Presented in conjunction with the *Japan Supernatural* exhibition, the lecture series provided new insight for participants into Japanese art, with one student stating they "particularly enjoyed the connection to the exhibition, which enabled an enhanced appreciation of the works."

The January to June program cycle continued through Term One with 157 students participating in 15 on-campus programs. By the end of Term One, the impact of COVID-19 was felt across the world. This led to the cancellation of Term Two Winter School as well as Autumn and Spring Weekend Workshops. Our Term Two students were sympathetic to the situation and keen to return to NAS once on-campus courses could recommence.

With campus closed for Term Two face-to-face programs, Public Programs grasped the opportunity to diversify its offerings and reach our participants in their own homes with a range of high-calibre online courses. This was the first time NAS had offered online short courses, and it was a resounding success, with courses quickly selling out and new courses being added. From Term Two onwards, our dedicated lecturers delivered online programs including Contemporary Watercolours, Sustaining your Painting Practice and The Visual Mind and the Imagination. By moving online, our audience grew to include participants from across Australia and overseas. Many of our online participants have established new communities and networks to support each other creatively, and the feedback has been excellent.

As COVID-19 restrictions eased, our face-to-face programs resumed from Term 3 only a few weeks after the BFA program recommenced, while we continued to deliver the new

online Public Programs. The ability to restart our on-campus Short Courses so quickly also reinforced the recognition and support for these students alongside NAS's degree programs.

Our Short Course lecturers are all practicing artists and experts in their disciplines; many also teach in NAS's Bachelor and Master of Fine Art degrees. They have strong personal followings across all NAS arts communities and attract repeat participants every year. Some of these highly experienced and trusted lecturers have taught at NAS for many years, and we are

fortunate they are willing to continue to share their vast knowledge of artmaking with students.

Growing numbers of Public Programs lecturers are also NAS alumni and it is wonderful to welcome these artists back to the School, to impart their expertise years after graduating from NAS. Other artists enjoy taking time out from their own thriving practices to teach at NAS from time to time, to engage with students and contribute to art education.

This year we employed painter Nick Collerson, drawing lecturers Luke Thurgate and Siena White, printmaker Kirtika Kain and sculptor

Claire Tennant. Our online programs were exceptionally delivered by lecturers Tanya Bailey, Dr David Briggs, Kelly-Ann Denton, Tonee Messiah, and Fran O'Neill.

Student feedback is gathered at the conclusion of every short course and is an opportunity to recognise highlights and identify where we can improve. Overall, Short Courses students are full of praise and gratitude for the quality of education they receive at NAS, as evidenced by the positive student testimonials and accolades for our staff.

### Course and student numbers from 2017-2020

Public Programs Short Courses	Summer Schools	Term One	Term Two	Autumn Weekend Workshop	Winter School	Term Three	Spring Weekend Workshops	Term Four	Totals	
2017	Courses	19	16	17	5	14	16	8	11	106
	Participants	242	197	188	61	138	176	82	144	1228
2018	Courses	24	19	15	7	12	12	9	15	113
	Participants	311	228	179	93	152	131	104	176	1374
2019	Courses	26	20	16	7	11	15	10	13	118
	Participants	334	187	171	92	114	138	103	113	1252
2020 ON CAMPUS	Courses	27	15	N/A	N/A	N/A	13	N/A	9	64
	Participants	328	157	N/A	N/A	N/A	149	N/A	107	741
2020 ONLINE	Courses	N/A	N/A	8	N/A	N/A	5	N/A	9	22
	Participants	N/A	N/A	95	N/A	N/A	54	N/A	90	239



*Could not improve on this course it was absolutely fantastic and so informative, well done everyone especially Priya. Please continue to run these courses. The collaboration with the outstanding lecturers from NAS and the AGNSW experts and the ability to visit the amazing exhibitions is so successful and satisfying.*  
Summer School student 2020



## NAS Gallery

The NAS Gallery enhances the School's role as a leading centre for visual arts education in the Asia-Pacific, with ambitious group and solo exhibitions by Australian and international artists that foster critical appreciation of art and innovative art practice. The Gallery is one of Sydney's most distinctive exhibition spaces, housed in a former cellblock of the colonial-era Darlinghurst Gaol.

Despite restrictions, NAS Gallery had an extremely impressive year in 2020, partnering with Sydney Festival, Sydney Gay and Lesbian Mardi Gras and Biennale of Sydney, and ending the year with the much-anticipated Grad Show showcasing work by Bachelor of Fine Art graduating students.

The exhibition program was accompanied by dynamic range of public programs that provided a rich context for the interpretation and understanding of art.

### EXHIBITION



#### **Fiona Foley: Who are these strangers and where are they going?**

9 January – 8 February 2020  
NAS Gallery

As part of the 2020 Sydney Festival, NAS Gallery presented *Who are these strangers and where are they going?*, a 30-year survey of the work of Dr Fiona Foley, NAS alumna and one of Australia's most acclaimed, insightful and challenging contemporary artists. Curated by Djon Mundine OAM, the show premiered in August 2019 at the Ballarat International Foto Biennale in Victoria. The title came from a new work, a soundscape based on the oldest known Aboriginal song documenting the first sighting of Captain Cook in 1770, by Foley's ancestors the Badtjala people of K'gari (Fraser Island).

Total visitors:	2,513
Days open to the public:	28



#### **Queer Contemporary Misfit: Collage and Queer practice**

14 February – 14 March 2020  
Rayner Hoff Project Space

Curated by Scott Elliot and presented in partnership with Sydney Gay and Lesbian Mardi Gras, our 2020 Queer Contemporary exhibition examined the idea of collage as a medium that embodies queer experience. The exhibition included 11 Australian and international queer artists who employ collage through a range of material approaches including performance, video, text, photography, textile, painting, paper and sound. One highlight of the exhibition was Gary Carsley's ambitious wall installation titled *Outside*, which was developed in collaboration with third year NAS students Fergus Berney-Gibson, Bea Buckland-Willis, Eliza Gwynne and Isaac Spigelman. The accompanying public program included artist talks, curator's tours, a collage workshop led by Deborah Kelly, a queer meditation workshop led by Akaliko Bhikkhu and a series of commissioned performances by Brian Fuata.

Artists: Tony Albert, Archie Barry, Gary Carsley, Brian Fuata, Deborah Kelly, Del Lumanta, Sarah Rodigari, Tejal Shah, Tyza Stewart, Guanyu Xu and Paul Yore.

Total visitors:	2,254
Days open to the public:	25



#### **22nd Biennale of Sydney: NIRIN**

14 March – 8 June 2020  
(closed 23 March 2020 due to COVID-19)  
NAS Gallery

The 22nd Biennale of Sydney was an artist- and First Nations-led event, presenting an expansive exhibition of contemporary art that connects local communities and global networks. Under the artistic direction of Brook Andrew, *NIRIN* included artworks across six sites: National Art School, Art Gallery of NSW, Artspace, Campbelltown Arts Centre, Cockatoo Island and the Museum of Contemporary Art.

NAS Gallery hosted a number of outstanding site-specific artworks commissioned for the show. Our dedicated curatorial staff worked extremely hard to realise the vision of the artists while dealing with COVID-19 restrictions, and the School hosted the Biennale's official opening in March. The impact of the works at NAS continued to resonate with the many students and public who saw the exhibition.

Artists: Tony Albert (Australia); Randy Lee Cutler (Canada); Noreen Hudson, Vanessa Inkamala and Ivy Pareroultja from Iltja Ntjarra (Many Hands) Art Centre (Australia); Hannah Catherine Jones (UK); Teresa Margolles (Mexico); Andrew Rewald (Australia); and Lucienne Rickard/Adrift Lab (Australia).

Total visitors:	2,289
Days open to the public:	14

1. Fiona Foley: *Who are these strangers and where are they going?* Installation view. Photo: Peter Morgan.

2. *Misfit: Collage and Queer practice*. Installation view.  
3. 22nd Biennale of Sydney: *NIRIN*. Installation view. Photos: Peter Morgan.



ONLINE EXHIBITION



**Fiona Hall AO,**  
*Window and stairs* (detail), 1974  
 Silver gelatin print, 31 x 31 cm, from East Sydney Tech Photo Album 1974, National Art School Collection, donated through the Australian Government's Cultural Gifts Program by the artist, 2018  
 © the artist

**On Stillness**

Online exhibition

*On Stillness* was an evolving online exhibition presented across the social media accounts of public art galleries. It highlighted artwork from the collections of each institution that embodied the idea of stillness. Initiated by NAS and Newcastle Art Gallery, the exhibition drew focus to the collective experience of stillness imposed by the COVID-19 lockdown. Tweed, Orange, New England and Wollongong regional galleries joined the exhibition as it unfolded.

For many people, the pandemic brought on a period of rare quiet. A dramatic narrowing of our social and working lives redirected our attention towards modest stimulations: the warmth of the sun or the sound of a treasured voice. Drawing on a range of genres and mediums, *On Stillness* celebrated the potential of art to pause time and illuminate the passing moment.

In keeping with its theme, *On Stillness* unravelled slowly, with one work posted to Instagram and Facebook weekly from participating galleries. The hashtag #onstillnessexhibition is still live to view on Instagram.

GRADUATE EXHIBITION



**The Grad Show 2020**

11-20 December 2020  
 NAS Gallery, Rayner Hoff Project Space, and Studio Spaces

*The Grad Show 2020*, curated by Olivia Sophia, featured 114 final year Bachelor of Fine Art students from all departments – ceramics, drawing, painting, photomedia, printmaking and sculpture. The exhibition was presented in the NAS Gallery, the Rayner Hoff Project Space and in studio spaces across campus.

Total visitors:	4,214
Days open to the public:	11

**Creative and strategic partnerships**

The NAS Gallery gratefully acknowledges the artists, galleries, private lenders and public institutions who loaned works for our 2020 exhibitions. We also thank the curators, arts professionals, gallery volunteers and individuals who contributed in a great number of ways to the Gallery program. Organisations we collaborated with include Sydney Gay and Lesbian Mardi Gras, Sydney Festival and Biennale of Sydney.

**NAS Gallery attendance**

Year	Numbers
2012	10,829
2013	22,910
2014	14,342
2015	21,630
2016	21,781
2017	27,182
2018	21,270
2019	30,116
2020	11,270

NAS Gallery



**Volunteers**

- Bridget Austin
- Yonas Bauer
- Eduardo Brun
- Frank Cannata
- Thomas Carman
- Yiqian Cheng
- Joanne Costanzo
- Suzanne Curr
- Patrick Doab
- Kym Druitt
- Anna Dudek
- Sarah Edmondson
- Jenny Herbert-Smith
- Faye Hopkins
- Margaret Jewell
- Maria Karageorge
- Faezeh Kheiri
- Arman Kusmanov
- Michelle León
- Yana Liang
- Eve Lichtnauer
- Joyce Lubotzky
- Karen McAndrew
- Dean O'Brian
- Sassy Park
- Julia Phan
- Jane Randall
- Kathreen Ross Acido
- Gules Saphari
- JulieVellios
- Lewena White
- Indra Willis
- Shirley Xu
- Emma Zhu

1, 2, 3. *The Grad Show 2020* opening night. Photos: Peter Morgan.



## Archive and Collection

The National Art School Archive and Collection is housed on the first floor of the Postgraduate Centre in Building 11. The collection of over 4,900 items plays a major role at NAS, both as a teaching resource and historical record. The Collection is managed by NAS Archivist and Collections Manager Deborah Beck with NAS Curator, Collections Isabel Hesketh.

From March 2020 to the end of the year, Collection and Archive rooms were closed to members of the public. Despite the lack of researchers, tour groups and visiting artists, the rooms were visited by 364 staff, students and volunteers. Second year Art History students formed a large part of this number as they undertook a research-based project utilising the Collection. Archives staff also recorded student sessions during the period of closure and works from the Collection were included in the exhibition *On Stillness*, an evolving NAS-initiated online exhibition presented across the social media accounts of public art galleries. Access to the Collection via social media platforms also increased at this time, with monthly posts on artworks for the NAS Connect series.

From September 2020, four volunteers with a photography background were recruited to begin the process of digitising the Collection. Working once a week in teams of two, these volunteers have photographed 505 works. Assistance has also come via two additional archive volunteers, Pru Smith and Therese Kenyon. Pru Smith continued with the NAS Oral History Project and Therese Kenyon contributed significant hands-on help primarily with collections care.

Over 80 works by 50 artists (all acquired in 2018), formed part of the touring exhibition *National Art – Part One*. The project represents one of the most significant moments in the history of NAS's Collection and is the first exhibition of the NAS Collection Touring Exhibition Program. Seen by 9,192 visitors at Tweed Regional Gallery from November 2020 to 3 January 2021, subsequent venues for 2021 include Glasshouse Port Macquarie (6 March – 2 May 2021) and Maitland Regional Art Gallery (18 September – 16 January 2022).

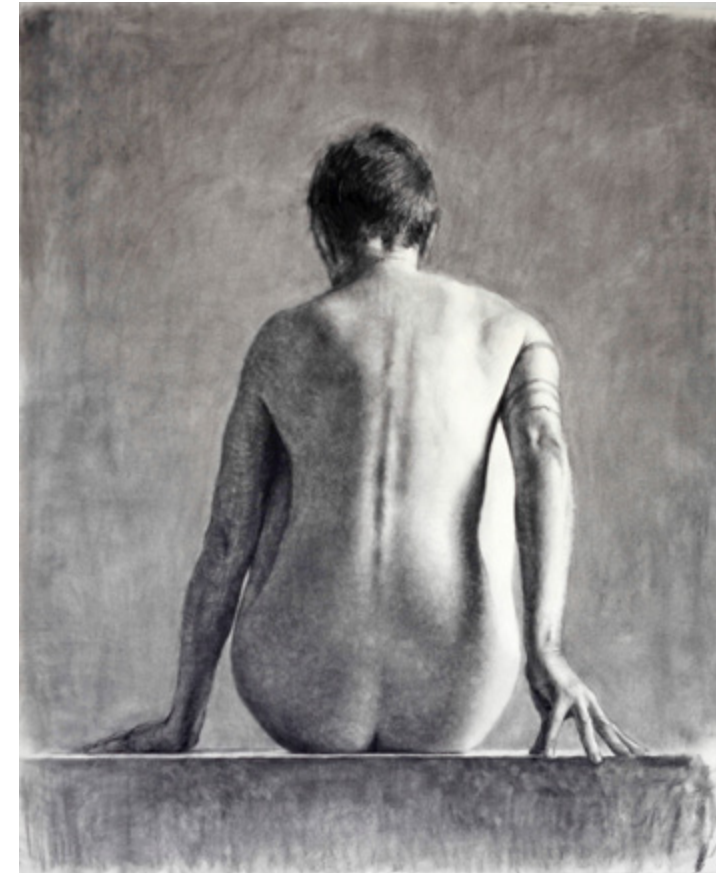
Conservation work on the Collection was continued with 16 works on paper and three paintings by significant NAS students from the 1930s conserved. These included Rayner Hoff drawings, and paintings by Delphine Stephens, Roslyn Edkins and Ingrid Ackland.

2020 saw a significant number of items acquired into the Collection: 97 works, including major donations of works by Allan Waite, Arthur Murch and Ron Hogan, as well as works by Jude Rae, James Drinkwater and Roy Jackson that were gifted to NAS via the Australian Government's Cultural Gifts Program.

Following a call out for material associated with NAS in advance of the School's Centenary Year in 2022, the Collection saw an increased number of general enquiries. Deborah Beck's book *Hope in Hell* had its third reprint in early 2020.

Works by current NAS students were acquired using the NAS Collection Fund which was established in 2017 for donors to help NAS purchase student works from the Grad Shows at the end of each year. In 2020, 15 artworks were purchased from 10 BFA students.

NAS is grateful to the following individuals who generously donated items to the Archive and Collection in 2020: Clea Bain, Tessa Bunton, Glenn Cooke, Maryanne Coutts, James Drinkwater, Rebecca Hetherington, Rae Hogan, Mac Mansfield, Ted Mckeown, Michelle and John Murch, Idris Murphy, Daniel Pata, Jude Rae, Anne Sullivan, Cynthia Waite, John R Walker and Chloe Zylstra.



**Jude Rae**  
*Untitled 102, 2012*  
 Willow charcoal on Fabriano paper, 140 x 118 cm  
 National Art School Collection, donated via the Australian Government's Cultural Gifts Program by the artist, 2020  
 © the artist



**Maryanne Coutts**  
*A Year of Tree, 2019*  
 106 x 143 cm  
 digital print  
 National Art School Collection, gift of Maryanne Coutts, 2020  
 © the artist

### 2020

<b>20</b> Donors	<b>89</b> Art Collection items acquired	<b>8</b> Archive items acquired
---------------------	--	------------------------------------



# Commercial and Development





## Venue Hire



The historic Cell Block Theatre was heavily booked for 2020 before COVID-19 hit. It was a very challenging time to manage the venue with so much uncertainty about how long lockdown would continue. When the campus reopened, NAS had tight restrictions in place - apart from students, teachers and other staff, visitors were not allowed to enter the site. This continued for most of the year; later in the year, social distancing rules and restricted visitor numbers remained in place, which could vary from day to day, making it difficult to plan events.

Before the COVID-19 lockdown, the Cell Block Theatre hosted a multi-day hire for luxury fashion brand Dior, transforming the site to create a bespoke retail experience for their top clients. They were very happy with the event, which was a great success.

In September, the Cell Block welcomed visitors back for its first post-COVID public event, NAS Open Day, with prospective students and parents attending BFA information sessions presented by staff.

It was also a great pleasure to host a series of Melbourne Digital Concert Hall classical music concerts. This extremely popular and innovative program was devised during COVID-19 to give audiences access to live performance during lockdown, and to support musicians at a time when most of their work had been cancelled. During September, October and November, the best classical musicians in Sydney performed in the Cell Block Theatre, live-streamed to an audience at home, in Australia and around the world.

The first concert of this series featured virtuoso didgeridoo player William Barton and esteemed composer and pianist Elena Kats-Chernin. The Sydney program was a great success, with most of the money raised from tickets going straight to the musicians. Many of the musicians commented on the amazing acoustics of The Cell Block space and how much they enjoyed playing there.

The space also hosted an intimate concert with the Australian Haydn Ensemble in November, part of the NSW Government's Great Southern Nights initiative, presenting COVID-safe music gigs around the state. In December the Cell Block hosted *Site and Sound: NASxCON*, a concert based on an innovative collaboration between NAS sculpture students and improvisation students at the Sydney Conservatorium of Music, where the participants improvised music and sculptures based on each other's works. This two-way dialogue was carried on remotely at first, while restrictions were in place, until the students finally met in person in October at NAS for the first musical performance in the sculpture studios. The final concert in the Cell Block was for students, teachers, parents and friends. It was a very successful project forging creative links between two of Sydney's most respected creative institutions.

## Print Lab



The Print Lab is a professional digital printing facility providing large-format, premium-quality fine art prints, run onsite at NAS to the highest standards by Digital Imaging and Print Lab Coordinator Amanda Hensby.

Amanda provides printing for NAS students and alumni, businesses and the general public on premium fine art papers, general purpose papers and alternative print media such as HP Clear Film and Belgian linen.

As well as processing print orders for NAS students, the Print Lab also assists with editing, printing and scanning consultations. Customers outside the school include galleries, fine art photographers, illustrators, printmakers, painters, archivists and architects.

The Print Lab continued to run during 2020, despite the COVID-19 lockdown and restrictions when campus reopened. The main areas of operation affected were walk-in enquires, ordering and collection processes. The Print Lab closed for two weeks when NAS went into lockdown, however, Amanda returned to work at the Print Lab while the school remained closed. Working onsite yet in isolation, she continued with the previously

established online ordering and file-receiving processes and arranged pick-up times outside the School's Burton Street gates. These procedures allowed students, alumni and the general public to continue using Print Lab services during lockdown.

Print Lab also continued the annual HSC Secondary School mailout to metro and regional schools to notify them it was business as usual via the online ordering service and providing assistance with file preparation and basic editing, with postal and courier options available for deliveries.



## Philanthropy



In 2020, the National Art School raised \$743,171 via philanthropic donations, sponsorships and fundraising events.

We are extremely grateful for the support of our private donors, trusts, foundations and corporate partners, whose dedication over the years has enabled the School to sustain our world-class, studio-based teaching model and commitment to the future of arts practice in Australia. Support is vital to ensure the ongoing success and growth of NAS, and it is through this commitment we remain at the forefront of visual arts education.

Donations contribute to the development of our studio spaces, library and academic programs, as well supporting our community and outreach initiatives, and our high-quality program of public exhibitions and events.

### NAS Annual Appeal

We are very grateful for the public support that our 2020 Annual Appeal generated, raising over \$60,000 in support of the School and our students. We would like to thank all those who generously supported the campaign.

### Scholarships and Awards

It is also through the support of individuals, foundations and sponsors that we are able to offer life-changing residencies, internships, scholarships and awards for our students each year. We particularly wish to acknowledge the Bird Holcomb Foundation, Clitheroe Foundation, East Sydney Doctors, and Mark Tedeschi AM QC and Sharon Tofler for their long-term support.

### NAS Collection Fund

Supported via individual philanthropic donations, the NAS Collection Fund enables the School to acquire works by NAS students, alumni and staff. In 2020, the Fund contributed to the purchase of works by 10 graduating BFA students for the NAS Collection

### Trusts and Foundations

Trusts and Foundations continue to support the development and delivery of key NAS projects. We are very grateful for the ongoing support provided by the Davies Family Foundation, the Sir William Dobell Art Foundation, Bird Holcomb Foundation and the Clitheroe Foundation.

## Supporter Engagement



The NAS Development team works collaboratively across the School and with our extensive network of alumni, artists, collectors, galleries and art fairs to devise a robust program of experiences and events for partners and supporters to engage with our work.

While the public closure of the NAS campus and ongoing restrictions during 2020 due to COVID-19 led to a decrease in event activity, we were pleased to welcome NAS supporters and partners where possible.

Highlights from the 2020 events program:

### NAS Exhibition Previews

In 2020 we welcomed NAS supporters and partners to exhibition previews and artist talks. Highlights included a curatorial tour of Fiona Foley's solo exhibition *Who are these strangers and where are they going?* with Dr Djon Mundine, a series of VIP events to mark the opening of the *22nd Biennale of Sydney: NIRIN*, and previews of *The Grad Show* for supporters, gallerists and industry professionals.

### 2020 Biennale of Sydney Opening Night and Artist Talk

On Thursday 12 March we welcomed supporters of NAS and the Biennale of Sydney to an exclusive artist talk in the Cell Block Theatre. Featuring international artists Arthur Jafa and Hannah Catherine Jones in conversation with NIRIN's Artistic Director Brook Andrew, this insightful discussion preceded the official opening of *The 22nd Biennale of Sydney: NIRIN* at NAS.

### The Grad Show

In December 2020, we were delighted to celebrate the achievements of 114 Bachelor of Fine Art graduates. After a challenging year for all, we were grateful to mark the reopening of the NAS campus with our site-wide exhibition of their work, *The Grad Show 2020*. Our closest donors, partners and supporters of NAS were invited to a VIP Preview the evening before the official opening, providing an early opportunity to purchase work.

### Curatorial Preview and Lunch for John Olsen: Goya's Dog

In September 2020, we were pleased to host a curatorial preview of our major 2021 exhibition, *John Olsen: Goya's Dog*. Curator of the exhibition, NAS Director and CEO Steven Alderton, provided a rare insight into plans for the show, which will open in the NAS Gallery in June 2021. We were thrilled that the lunch raised over \$130,000, enabling more than 50 works from major state and private collections by NAS alumnus John Olsen AO OBE to be exhibited in Sydney.



## Support

### Corporate Partners and Donors

#### Supporters

The National Art School would like to thank our supporters for their generosity and commitment throughout 2020.

#### Partners

We are proud to partner with local, national and global brands to support the students of NAS and to deliver significant exhibitions and engaging public programs. We are pleased to acknowledge our government and corporate partners for their invaluable support.

#### Government Partner



#### Major Supporters



Legal Partner

#### Supporters



#### Media Partners



#### Beverage Partners



## Donors

We would like to thank supporters of our 2020 activity.

#### \$10k+

Copyright Agency's Cultural Fund  
Davies Family Foundation  
Mark Nelson  
Oranges & Sardines Foundation  
Sir William Dobell Art Foundation  
The Gibbon Foundation  
The Margaret Olley Art Trust

#### \$5k- \$9,999k

Andre and Teresa Biet  
Jennifer Byrne  
John Claudianos and Nena Beretin  
Jan Driscoll  
Edward and Deborah Griffin  
Brooke Horne  
Sophie Inwald and Graham Thorburn  
Suzanne Maple-Brown  
Ross McDiven  
Susan and Garry Rothwell  
Penelope Seidler AM  
Estate of the late Margaret Pratt  
Howard Tanner AM and Mary Tanner  
Ben Wilson OAM

#### \$1k- \$4,999k

Guido and Michelle Belgiorno-Nettis  
Bondi Beach House  
Nick and Nicky Cooney  
Anna Dudek  
Lynne Eastaway  
Tony Grey AM  
Lloyd Harris  
Clare Herschell  
Mark Hughes  
Sung Gu Lee  
Amanda Maple-Brown  
In Memory of Cameron Morbey-Sparks  
Michael Rose and Jo D'Antonio  
Paul and Karen Shadbolt  
Dr Gene Sherman AM in fond memory of William "Bill" Wright AM  
Michael Snelling and Suhanya Raffel  
Ezekiel Solomon AM  
Martin Williams

#### With additional support from

aMBUSH Gallery  
Gillian Appleton  
Fiona Bateman  
Michael Carman  
Maryanne Coutts  
Mary Creixell  
Hannah Dickson  
Pam Doherty  
Felicity Heffernan  
Jeff and Jenny Herbert-Smith  
David Kent  
Brenton Kewley  
Elizabeth Lewin  
Deborah Minnicci  
Ian Neil  
Giles Ockenden  
Angela Shacklady  
Aida - Laidy Tully  
Anonymous (3)

### SCHOLARSHIPS, PRIZES AND AWARDS

#### \$10k+

Bird Holcomb Foundation  
Clitheroe Foundation  
Jennifer Dowling  
Jenour Foundation  
Barbara and Bruce Solomon  
Standish & Co / Look Print  
Pamela Taylor

#### \$5k- \$9,999k

East Sydney Doctors  
Daniel Pata  
Mark Tedeschi AM QC and Sharon Tofler  
Anonymous

#### \$1k- \$4,999k

aMBUSH Gallery  
Pat Corrigan AM  
Derivan  
In memory of Dora Dreyfus  
In honour of Richard Lucchese  
In memory of Brandon Trakman  
In memory of Matilda Kubany-Dean  
Dr John Olsen AO OBE  
Parker's Sydney Fine Art Supplies  
Dr Andrew Pethebridge  
Sculpture by Sea  
Anonymous

#### With additional support from

The Art Scene  
kil.n.it  
The John Mccaughey Prize Trust  
Ellen Lee O'Shaughnessy  
Dr John Vallance

#### Support the next generation of outstanding Australian artists

Donations and bequests are vital to ensure the ongoing success of NAS. Thanks to the generosity of philanthropic benefactors, corporate partners, trusts and foundations, NAS remains at the forefront of visual arts education in Australia.

To find out more about supporting the National Art School, please contact:

Hannah Dickson  
Fundraising and Development Manager  
+61 2 9339 8636  
hannah.dickson@nas.edu.au



# Financial Report



NATIONAL ART SCHOOL – ABN 89 140 179 111  
ANNUAL FINANCIAL REPORT  
FOR THE YEAR ENDED 31 DECEMBER 2020

## NATIONAL ART SCHOOL

ABN 89 140 179 111  
CRICOS Code 03197B

---

### ANNUAL FINANCIAL REPORT

for the year ended 31 December 2020

---



**CONTENTS**

CORPORATE INFORMATION .....	3
DIRECTORS' REPORT .....	4
AUDITORS' INDEPENDENCE STATEMENT .....	7
STATEMENT OF COMPREHENSIVE INCOME .....	8
STATEMENT OF FINANCIAL POSITION .....	9
STATEMENT OF CHANGES IN EQUITY .....	10
STATEMENT OF CASH FLOWS .....	11
INDEX - NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS.....	12
INDEPENDENT AUDIT REPORT .....	37
STATEMENT IN ACCORDANCE WITH SECTION 41C(1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983 .....	41
CHAIR'S DECLARATION UNDER THE CHARITABLE FUNDRAISING ACT .....	42
RESPONSIBLE PERSONS' DECLARATION.....	43
DIRECTORS' DECLARATION.....	44

**CORPORATE INFORMATION**

ABN 89 140 179 111

**Directors of the Company**

The following Directors held office during the reporting period:

Ms. Carolyn Fletcher AM (Chair)	(01 January – 30 November 2020)
Mr. Ross McDiven	(01 January – 31 December 2020)
	(Chair: 01 to 31 December – 2020)
Ms. Jennifer Byrne	(01 January – 31 December 2020)
Mr. Brooke Horne	(01 January – 30 November 2020)
Mr. David Kent	(01 January – 31 December 2020)
Mr. Guido Maestri	(01 January – 31 December 2020)
Mr. John Mitchell	(01 January – 31 December 2020)
Ms. Susan Rothwell	(01 January – 31 December 2020)
Mr. Jeff Weeden	(01 January – 31 December 2020)
Mr. Andrew Muston	(01 to 31 December 2020)

**Company Secretary for the reporting period**

Mr. Paul Ryan	(01 January – 31 December 2020)
---------------	---------------------------------

**Registered office and principal place of business**

254 Forbes Street, Darlinghurst NSW 2010

**Auditors**

The Audit Office of New South Wales

**Bank**

Westpac Banking Corporation

**Legal representatives**

Dentons  
JFM Law



**DIRECTORS' REPORT**

The Directors of the National Art School (NAS or the Company) submit the annual financial report for the financial year ended 31 December 2020. The Directors report as follows:

**DIRECTORS DETAILS**

The names of each person who served as a Director during the year and to the date of this report are:

Name of Director	Held Office during the period	Term of Office	Board Meetings		Finance & Audit Committee		Property & Assets Committee		Development & Philanthropy Committee**	
			A	B	A	B	A	B	A	B
			Ms. Carolyn Fletcher AM (Chair)*	11 months	1	12	10	5	4	3
Mr. Ross McDiven (Chair-one month – December 2020)	12 months	1	13	12	6	6	4	4	-	-
Ms. Jennifer Byrne	12 months	2	13	12	-	-	-	-	1	-
Mr. Brooke Horne*	11 months	2	12	9	-	-	-	-	1	1
Mr. David Kent	12 months	2	13	13	6	6	-	-	1	1
Mr. Guido Maestri	12 months	2	13	8	-	-	-	-	1	1
Mr. John Mitchell	12 months	1	13	12	-	-	4	4	1	1
Ms. Susan Rothwell	12 months	2	13	13	-	-	4	4	1	1
Mr. Jeff Weeden	12 months	1	13	13	6	6	-	-	-	-
Mr. Andrew Muston^	1 month	1	1	-	-	-	-	-	-	-

\* resigned – effective 30 November 2020; ^ - casual appointee – effective 1 December 2020; \*\* - DAP Committee disbanded after February 2020 meeting and replaced by NAS Foundation (a non-board committee).

Column "A": number of applicable meetings convened during the time the Director held membership in 2020.

Column "B": Number of meetings attended during the time the Director held membership in 2020.

**PRINCIPAL ACTIVITIES**

The Company is a not-for-profit entity, and its principal object is to be a centre of excellence for the provision of higher education and research, scholarship and professional practice in the visual arts and related fields. The principal activities that underpin this object are delivering a fine arts tertiary degree program, improving community access to and participation in art practice, providing venues for community hire, commercial revenue raising purposes, and fundraising. There were no significant changes in the nature of activities of the Company during the year.

**REVIEW OF OPERATIONS**

The Company reported a net deficit result of (\$432,953) (2019: net deficit of (\$1,472,344)). The COVID-19 pandemic has impacted the 2020 results.

Revenues increased by 17% to \$15.678 million (2019:\$13.415 million). This result includes non-cash revenues of \$297,951 (2019: \$719,811); \$5.519 million of NSW Government funding (2019: \$2.6 million) and other income of \$1.826 million (2019: 684k). Expenditure increased by 8% to \$16.111 million (2019:\$14.887 million) due mainly to increased employee and depreciation expenses (see Note 2). Highlights of operations during the year were:

- Delivered a Fine Arts tertiary degree program. This degree program is accredited by the national Tertiary Education Quality Standards Agency (TEQSA). In 2020 the degree program generated revenue of \$7,026,260 (2019: \$7,255,398)
- Continued community access and participation in art practice by offering diverse short courses and art education programs, providing revenue of \$546,028 (2019: \$947,190)
- Commercial activities providing revenue of \$262,483 (2019: \$676,027)
- Fundraising through gifts, cash and in-kind donations, sponsorship, foundation grants, and other giving programs of \$743,171 (2019: \$1,823,755)

**EVENTS SUBSEQUENT TO THE END OF THE REPORTING PERIOD**

These financial reports were authorised by the board for signing and issue on 27 April 2021. The Company is not aware of any after-balance date events which would have a material impact on these financial statements, other than the items referred to in "Note 1 (R) Judgements, key assumptions and estimations" which existed at the end of the reporting period.

**LIKELY DEVELOPMENTS**

It is expected that the Company's State Significant Organisation (SSO) 2021 funding will be reconfirmed with the execution of a twelve-month funding agreement in the first half of 2021. The current SSO status spans six years (2019-2025) and is expected that SSO status will be re-confirmed at the end of the six-year programme (2025).

The Company is unable to estimate with any certainty at 27 April 2021, the final impact of the COVID-19 pandemic and the Federal court case on casual labour classification and entitlements, on operations; the results of those operations; and the state of affairs of the Company.

**INDEMNIFICATION & INSURANCE OF DIRECTORS AND OFFICERS**

The Company renewed the Directors and Officers Statutory Liability Insurance in 2020 to insure each of the Directors of the Company, named earlier in this report, and each of the full-time executive officers, against all liabilities and expenses arising as a result of work performed in their respective capacities, to the extent permitted by law.

**COMPANY SECRETARY**

Paul Ryan BCom (UNSW), MBA (Macquarie), CA, FCG (CS, CGP), MAICD was Chief Financial Officer and Company Secretary for the 12 months ending 31 December 2020.

**MEMBERS' GUARANTEE**

The Company is a public company limited by guarantee. If the Company is wound up, the Constitution states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the Company.

As at 31 December 2020, the number of members was two comprising the NSW Minister for Education and Early Childhood Learning, and the NSW Minister for the Arts (portfolio: Special Minister of State, Minister for the Public Service and Employee Relations, Aboriginal Affairs, and the Arts)



**AUDITORS' INDEPENDENCE DECLARATION**

The auditor's declaration of independence has been received and can be found immediately after the Director's Report for the year ended 31 December 2020.

Signed in accordance with a resolution of the Directors made pursuant to s. 298 (2) of the Corporations Act.

On behalf of the Directors



Ross McDiven  
Chair  
Sydney  
27 April 2021



To the Directors  
National Art School

**Auditor's Independence Declaration**

As auditor for the audit of the financial statements of National Art School for the year ended 31 December 2020, I declare, to the best of my knowledge and belief, there have been no contraventions of:

- the auditor independence requirements of the *Corporations Act 2001* in relation to the audit
- any applicable code of professional conduct in relation to the audit.



Margaret Crawford  
Auditor-General for NSW

26 April 2021  
SYDNEY



## FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

## STATEMENT OF COMPREHENSIVE INCOME

for the year ended 31 December 2020

	Notes	2020 \$	2019 \$
<b>Expenses excluding losses</b>			
Employee related expenses	2(a)	11,442,134	10,358,513
Operating expenses	2(b)	3,743,823	3,775,787
Depreciation and amortisation	3	746,810	541,517
Other expenses		178,700	211,404
<b>Total expenses excluding losses</b>		<b>16,111,467</b>	<b>14,887,221</b>
<b>Revenue</b>			
State funding	4	5,519,000	2,600,000
Sales of goods and services	5	7,572,288	8,202,588
Investment revenue	6	18,159	104,387
Grants and other contributions	7	743,171	1,823,755
Other income	8	1,825,896	684,147
<b>Total revenue</b>		<b>15,678,514</b>	<b>13,414,877</b>
<b>Operating result</b>		<b>(432,953)</b>	<b>(1,472,344)</b>
Other gains/ (losses)		-	-
<b>Net result</b>		<b>(432,953)</b>	<b>(1,472,344)</b>
<b>Other comprehensive income</b>		<b>-</b>	<b>-</b>
<b>TOTAL COMPREHENSIVE INCOME/ (EXPENSE)</b>		<b>(432,953)</b>	<b>(1,472,344)</b>

This statement should be read in conjunction with the notes to the financial statements.

## FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

## STATEMENT OF FINANCIAL POSITION

as at 31 December 2020

	Notes	2020 \$	2019 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	9, 10	6,972,469	4,840,790
Receivables	11	188,017	513,818
Inventories		-	18,081
<b>Total current assets</b>		<b>7,160,486</b>	<b>5,372,689</b>
<b>Non-current assets</b>			
Property, plant and equipment	12	3,548,307	3,497,492
Intangible assets	13	44,335	41,799
Right of Use Assets	16	15,349,359	15,737,981
<b>Total non-current assets</b>		<b>18,942,001</b>	<b>19,277,272</b>
<b>TOTAL ASSETS</b>		<b>26,102,487</b>	<b>24,649,961</b>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Payables	14	2,619,822	1,306,392
Provisions	15	1,569,126	1,203,502
Lease Liabilities (Right of Use Assets)	16	397,732	328,222
<b>Total current liabilities</b>		<b>4,586,680</b>	<b>2,838,115</b>
<b>Non-current liabilities</b>			
Provisions	15	57,347	122,534
Lease Liabilities (Right of Use Assets)	16	15,980,466	15,778,365
<b>Total Non-current liabilities</b>		<b>16,037,813</b>	<b>15,900,899</b>
<b>TOTAL LIABILITIES</b>		<b>20,624,493</b>	<b>18,739,014</b>
<b>NET ASSETS</b>		<b>5,477,994</b>	<b>5,910,947</b>
<b>EQUITY</b>			
Accumulated funds	20	5,477,994	5,910,947
<b>TOTAL EQUITY</b>		<b>5,477,994</b>	<b>5,910,947</b>

This statement should be read in conjunction with the notes to the financial statements.



FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

STATEMENT OF CHANGES IN EQUITY

for the year ended 31 December 2020

	Notes	Accumulated funds \$	Total Equity \$
Balance as at 1 January 2020		5,910,947	5,910,947
Net result for the year		(432,953)	(432,953)
Other comprehensive income		-	-
Total comprehensive income/(expense) for the year		(432,953)	(432,953)
<b>Balance as at 31 December 2020</b>	20	<b>5,477,994</b>	<b>5,477,994</b>
Balance as at 1 January 2019		7,383,291	7,383,291
Net result for the year		(1,472,344)	(1,472,344)
Other comprehensive income		-	-
Total Comprehensive Income/ (Expense) for the year		(1,472,344)	(1,472,344)
<b>Balance as at 31 December 2019</b>	20	<b>5,910,947</b>	<b>5,910,947</b>

This statement should be read in conjunction with the notes to the financial statements

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

STATEMENT OF CASH FLOWS

for the year ended 31 December 2020

	Notes	2020 \$	2019 \$
<b>Cash flows from operating activities</b>			
<b>Payments</b>			
Employee related		(11,141,697)	(10,198,915)
Supplier		(3,026,517)	(3,823,796)
<b>Total payments</b>		<b>(14,168,214)</b>	<b>(14,022,711)</b>
<b>Receipts</b>			
Recurrent grants		5,519,000	2,600,000
Sale of goods and services		8,060,419	9,160,866
Interest received		18,159	117,539
Grants and contributions		445,220	523,944
Fee-Help 2020 Overpayment		1,101,183	-
Other		1,592,442	21,837
<b>Total receipts</b>		<b>16,736,423</b>	<b>12,424,186</b>
Net cash flow from operating activities	17	<b>2,568,209</b>	<b>(1,598,524)</b>
<b>Cash flows from investing activities</b>			
Purchases of collection items		(10,423)	(14,343)
Purchases of property, plant and equipment		(278,449)	(624,437)
Purchases of software		(27,400)	(25,699)
Net cash flow from investing activities		<b>(316,272)</b>	<b>(664,479)</b>
<b>Cash flows from financing activities</b>			
ROU asset lease liability payments		(120,258)	(38,442)
Net cash flow from financing activities		<b>(120,258)</b>	<b>(38,442)</b>
<b>Net increase / (decrease) in cash</b>		<b>2,131,679</b>	<b>(2,301,445)</b>
Opening cash and cash equivalents		4,840,790	7,142,235
<b>CLOSING CASH AND CASH EQUIVALENTS</b>	9	<b>6,972,469</b>	<b>4,840,790</b>

This statement should be read in conjunction with the notes to the financial statements.



## INDEX - NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

Notes	Page
Note 1: Summary of significant accounting policies	13
Note 2: Expenses excluding losses	24
Note 3: Depreciation and amortisation	25
Note 4: State funding	25
Note 5: Sale of goods and services	25
Note 6: Investment revenue	25
Note 7: Grants and other contributions	25
Note 8: Other revenue	26
Note 9: Cash and cash equivalents	26
Note 10: Restricted assets	26
Note 11: Receivables	26
Note 12: Property, plant, and equipment	27
Note 13: Intangibles	29
Note 14: Current payables	29
Note 15: Provisions	29
Note 16: Right of Use Assets and Lease Liabilities	30
Note 17: Cash flow information	31
Note 18: Financial instruments	32
Note 19: Related parties and related party transactions	34
Note 20: Accumulated funds	35
Note 21: Disclosure under Charitable Fundraising Act 1991	35
Note 22: Economic dependency	36
Note 23: Contingent liabilities and contingent assets	36
Note 24: Events after the reporting period	36

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

## NOTE 1: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

**A. Reporting entity**

The National Art School [the Company] is a public company limited by guarantee, incorporated and domiciled in Australia. The National Art School is ultimately a NSW government owned and controlled entity. The National Art School is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units.

The nature of the operations and principal activities are described in the Directors' Report.

These financial statements for the year ended 31 December 2020 have been authorised for issue by the Board on 27 April 2021.

**B. Basis of preparation**

The Company's financial statements are general purpose financial statements which have been prepared in accordance with Australian Accounting Standards (AAS) (which include Australian Interpretations) and in accordance with:

- requirements under the *Corporations Act 2001* and *The Australian Charities and Not-for-profit Commission Act 2012*.
- the requirements of the *Charitable Fundraising Act 1991* and *Charitable Fundraising Regulation 2015*.
- the requirements of the *Government Sector Finance Act 2018 (GSF Act)*, *Public Finance and Audit Act 1983* and *Public Finance and Audit Regulation 2015*, and
- Treasurer's Directions issued under the GSF Act.

Property, collections, plant, and equipment are measured at fair value. Other financial statement items are prepared in accordance with the historical cost convention except where specified otherwise.

Judgements, key assumptions, and estimations management that are made are disclosed in the relevant notes to the financial statements.

All amounts are rounded to the nearest dollar and are expressed in Australian currency, which is the Company's presentation and functional currency.

**C. Statement of compliance**

The financial statements and notes comply with Australian Accounting Standards, which include Australian Accounting Interpretations and the requirements of the Corporations Act 2001, the Charitable Fundraising Act 1991 and The Australian Charities and Not-for-profit Commission Act 2012.

**D. Insurance**

The Company's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self-insurance for Government entities. The expense (premium) is determined by the Fund Manager based on past claims experience.

In addition, the Company renewed Statutory Liability and WHS Insurance with AON Insurance in 2020 following previous advice from NSW Treasury Managed Fund that the Board and Officers of the Company had potential exposure not covered under the Government self-insurance policy.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

### E. Taxation

#### i. Income tax

The Company is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax. This exemption has been confirmed by the Australian Taxation Office. The Company holds deductible gift recipient status.

#### ii. Goods and Services Tax (GST)

Income, expenses and assets are recognised net of the amount of GST, except that the:

- amount of GST incurred by the Company as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of an asset's cost of acquisition or as part of an item of expense and
- receivables and payables are stated with the amount of GST included.

Cash flows are included in the Statement of Cash Flows on a gross basis.

However, the GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the Australian Taxation Office are classified as operating cash flows.

### F. Income recognition

Income is measured in accordance with the requirements of AASB 15 Revenue from Contracts with Customers or AASB 1058 Income of Not-for-Profit Entities, dependent on whether there is a contract with a customer defined by AASB 15 Revenue from Contracts with Customers. Comments regarding the accounting policies for the recognition of income are discussed below.

#### i. State funding

State funding are operational funding amounts received from the NSW state government. Income from state funding does not contain enforceable and sufficiently specific performance obligations as defined by AASB 15. Therefore, state funding is recognised as income when the Company obtains control over the assets comprising the state funding. Control over state funding is normally obtained upon the receipt of cash.

#### ii. Grants and other contributions

Grants and other contributions include amounts received from other government bodies other than the NSW Government; Donations collected, including cash and in-kind; Corporate sponsorships for in-kind services; Volunteer services donated; and Scholarships paid. Income from grants and other contributions does not contain enforceable and sufficiently specific performance obligations as defined by AASB 15. Therefore, grants and other contributions is recognised as income when the Company obtains control over the assets comprising the state funding. Control over grants and other contributions is normally obtained upon the receipt of cash.

#### iii. Other Revenue

Other revenue includes commercial income from venue hire and space rentals; merchandise and retail income from the sale of printing services, course materials, textbooks, publications, merchandise, and beverage sales; and commission income from the sale of art works. Other revenue from sale of goods is recognised as when the Company satisfies a performance obligation by transferring the promised goods or when the service is delivered.

#### iv. Sale of goods and services

Revenue from the sale of goods and services is tuition fees, payable in advance, to provide educational services to students. Revenue from the sale of goods and services is recognised when the Company satisfies a performance obligation by transferring the promised goods or when the service is delivered.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

#### v. Investment revenue

Interest income is recognised as received or earned from short term deposits.

### G. Property, plant and equipment

#### i. Acquisitions of property, plant and equipment

Property, plant, and equipment are initially recognised at cost and subsequently revalued at fair value less accumulated depreciation and impairment. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or, where applicable, the amount attributed to that asset when initially recognised in accordance with the requirements of other Australian Accounting Standards.

Assets acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition.

Fair value is the price that would be received to sell an asset in an orderly transaction between market participants at measurement date.

Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e., deferred payment amount is effectively discounted over the period of credit.

#### ii. Capitalisation thresholds

Property, plant, and equipment (excluding collection assets) and intangible assets costing \$5,000 and above individually (or forming part of a network costing more than \$5,000) are capitalised.

#### iii. Maintenance

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs are capitalised and depreciated.

#### iv. Depreciation of property, plant and equipment

Except for certain non-depreciable assets, depreciation is provided for on a straight-line basis so as to write off the depreciable amount of each asset as it is consumed over its useful life to the Company.

All material identifiable components of assets are depreciated separately over their useful lives. Certain heritage assets including original artworks and collections may not have a limited useful life because appropriate curatorial and preservation policies are adopted. Such assets are not subject to depreciation. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates for each category of depreciable assets are as follows:

Leasehold improvements	5%
Plant and equipment	20%
Furniture and fittings	20%
Computer equipment	33.3%

#### v. Revaluation of property, plant and equipment

Physical non-current assets are valued in accordance with the 'Valuation of Physical Non-Current Assets at Fair Value' Policy and Guidelines Paper (TPP 14-01). This policy adopts fair value in accordance with AASB 13 *Fair Value Measurement*, AASB 116 *Property, Plant and Equipment*, and AASB 140 *Investment Property*.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

Property, plant, and equipment is measured at the highest and best use by market participants that is physically possible, legally permissible and financially feasible. The highest and best use must be available at a period that is not remote and take into account the characteristics of the asset being measured, including any socio-political restrictions imposed by government. In most cases, after taking into account these considerations, the highest and best use is the existing use. In limited circumstances, the highest and best use may be a feasible alternative use, where there are no restrictions on use or where there is a feasible higher restricted alternative use.

Fair value of property, plant and equipment is based on a market participants' perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs. Also refer Note 12 for further information regarding fair value.

The Company revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. The last comprehensive revaluation on artwork collection was completed on 26 October 2016 and was based on an independent assessment.

Non-specialised assets with short useful lives are measured at depreciated historical cost as an approximation of fair value. The Company has assessed that any difference between fair value and depreciated historical cost is unlikely to be material.

For other assets valued using other valuation techniques, any balances of accumulated depreciation at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are then increased or decreased by the revaluation increments or decrements.

Revaluation increments are recognised in other comprehensive income and credited to revaluation surplus in equity. However, to the extent that an increment reverses a revaluation decrement in respect of the same class of asset previously recognised as a loss in the net result, the increment is recognised immediately as a gain in the net result.

Revaluation decrements are recognised immediately as a loss in the net result, except to the extent that it offsets an existing revaluation surplus on the same class of assets, in which case, the decrement is debited directly to the revaluation surplus.

As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise. When revaluing non-current assets using the cost approach, the gross amount and the related accumulated depreciation are separately restated. Where an asset that has previously been revalued is disposed of, any balance remaining in the revaluation surplus in respect of that asset is transferred to accumulated funds.

The residual values, useful lives and methods of depreciation of property, plant and equipment are reviewed at each financial year end.

### vi. Impairment of property, plant, and equipment

As a not-for-profit entity with no cash generating units, impairment under AASB 136 *Impairment of Assets* is unlikely to arise. As property, plant and equipment is carried at fair value or an amount that approximates fair value, impairment can only arise in the rare circumstances such as where the costs of disposal are material. Specifically, impairment is unlikely for not-for-profit entities given that AASB 136 modifies the recoverable amount test for non-cash generating assets of not-for-profit entities to the higher of fair value less

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

costs of disposal and current replacement cost, where current replacement cost is also fair value.

As a not-for-profit entity, an impairment loss is recognised in the net result to the extent the impairment loss exceeds the amount in the revaluation surplus for the class of asset.

### H. Lease Expenses

Effective from 1 January 2019, the Company recognises the lease payments associated with the following types of leases as an expense on a straight-line basis:

-- Leases that meet the definition of short-term. i.e., where the lease term at commencement of the lease is 12 months or less. This excludes leases with a purchase option.

-- Leases of assets that are valued at \$10,000 or under when new.

### I. Intangible assets

The Company recognises intangible assets only if it is probable that future economic benefits will flow to the Company and the cost of the asset can be measured reliably. The intangible assets held by the Company comprise of website and software for internal use and are recognised at cost.

Intangible assets are measured initially at cost. Where an asset is acquired at no or nominal cost, the cost is its fair value as at the date of acquisition. Following initial recognition, intangible assets are subsequently measured at fair value only if there is an active market. If there is no active market for the Company's intangible assets, the assets are carried at cost less any accumulated amortisation and impairment losses.

As there is no active market for the Company's intangible assets, the assets are carried at cost less any accumulated amortisation and impairment losses.

The useful lives of intangible assets are assessed to be finite. The Company's intangible assets are amortised using the straight-line method over a period of three years.

Intangible assets are tested for impairment where an indicator of impairment exists. If the recoverable amount is less than its carrying amount, the carrying amount is reduced to recoverable amount and the reduction is recognised as an impairment loss.

### J. Collection

Collection assets may be acquired by the Company by way of donation or by outright purchase.

Donations to the collection are recognised when accessioned at fair value as determined by a Director's valuation based on reference to the local and/or international market for works by that artist. Donations under the Cultural Gift Program are recognised when accessioned at fair value as determined by the average of two independent accredited valuers. Student works are normally recognised when accessioned at a nominal fair value.

Collection assets do not have a limited useful life because appropriate curatorial and preservation policies are adopted. Such assets are not subject to depreciation. The decision not to recognise depreciation for these assets is reviewed annually. From time to time, works may be de-accessioned and samples of those owned by the Company are reviewed annually, with a full collection valuation every five years to ensure that the collection assets are disclosed at fair value in the financial statements.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

The Company also acts as custodian to all artefacts, rare books and works of art accessioned prior to the date of incorporation. At the time of the report these assets remain the property of the NSW Government.

### K. Inventories

Inventories held for distribution are stated at cost, adjusted when applicable, for any loss of service potential. A loss of service potential is identified and measured based on the existence of a current replacement cost that is lower than the carrying amount. Inventories (other than those held for distribution) are stated at the lower of cost and net realisable value. Cost is calculated using the 'first in first out' method.

The Company does not have any inventories acquired at no cost or for nominal consideration. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

### L. Financial Instruments

#### i. Financial assets

##### a. Cash and term deposits

Cash and cash equivalents include cash on hand and deposits held at call with financial institutions. Interest is earned on daily bank balances and received quarterly at the normal commercial rate.

The Company has placed funds in bank deposits 'at call' or for a fixed term. The interest rate payable is negotiated initially and fixed for the term of the deposits. These term deposits are usually held to maturity including any interest accrued as at 31 December.

##### b. Receivables

All receivables are measured at the transaction price and recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. An allowance for expected credit losses (ECLs) is raised when there is objective evidence that the Company will not be able to collect all amounts due. Any changes are accounted for in the Statement of Comprehensive Income when impaired or derecognised. The evidence includes past experience and current and expected changes in economic conditions. The carrying amount approximates fair value.

Short-term receivables with no stated interest rate are measured at the original invoice amount (or transaction price) where the effect of discounting is immaterial.

### M. Liabilities

#### i. Payables

These amounts represent liabilities for goods and services provided to the Company and other amounts. Payables are recognised initially at fair value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

#### ii. Deferred income

The liability for deferred income is the unutilised tuition fees received on the condition that specific education services are delivered. The services are usually provided within 12 months of receipt of fees. Deferred income also includes venue hire fees received in advance for delivery of the service in the following year; and Donations or Gifts where there are specific performance obligations to be met in a future period.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

### Employee benefits

#### iii. Salaries and wages, annual leave and sick leave

Salaries and wages (including non-monetary benefits) and paid sick leave that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave that is expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service are recognised and measured at the undiscounted amounts of the benefits.

If applicable, annual leave is not expected to be settled wholly before twelve months after the end of the annual reporting period in which the employees render the related service. As such, it is required to be measured at present value in accordance with AASB 119 *Employee Benefits*.

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

#### iv. Long service leave and superannuation

Long service leave is measured at the present value of expected future payments to be made in respect of services provided up to the reporting date. Consideration is given to certain factors based on actuarial review, including expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using the Commonwealth government bond rate at the reporting date.

The superannuation expense for the financial year is paid in line with the *Superannuation Guarantee (Administration) Act 1992*.

#### v. Consequential on-costs

Consequential costs to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised. This includes outstanding amounts of payroll tax, and workers' compensation insurance premiums.

### Right of Use Assets and Liabilities

#### vi. Lease Liabilities – Right of Use Assets

Lessee accounting

AASB 16 requires the Company to account for all leases under a single on-balance sheet model similar to the accounting for finance leases under AASB 117. As the lessee, the Company recognises a lease liability and right-of-use asset at the inception of the lease. The lease liability is measured at the present value of the future lease payments, discounted using the interest rate implicit in the lease, or the lessee's incremental borrowing rate if the interest rate implicit in the lease cannot be readily determined. The corresponding right-of-use asset is measured at the value of the lease liability adjusted for lease payments before inception, lease incentives, initial direct costs and estimates of costs for dismantling and removing the asset or restoring the site on which it is located.

In relation to leases that had previously been classified as 'operating leases' under AASB 117, a lease liability was recognised at 1 January 2019 at the present value of the remaining lease payments, discounted using the lessee's incremental borrowing rate at



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

the date of initial application. The weighted average lessee's incremental borrowing rate applied to the lease liabilities on 1 January 2019 was 2.42% and is unchanged in 2020.

The corresponding right-of-use asset is initially recorded on transition at an amount equal to the lease liability, adjusted by the amount of any prepaid or accrued lease payments relating to that lease recognised in the statement of financial position as at 31 December 2018. The exception is right-of-use assets that are subject to accelerated depreciation. These assets were measured at their fair value at 1 January 2019.

### Right-of-Use Assets acquired by lessees

Right-of use assets are generally depreciated over the shorter of the asset's useful life and the lease term. Where the Company obtains ownership of the underlying leased asset or if the cost of the right-of-use asset reflects that the Company will exercise a purchase option, the Company depreciates the right-of-use asset over its useful life.

The Company leases a property and various equipment. Lease contracts are typically made for fixed periods of 5 to 45 years but may have extension options. Lease terms are negotiated on an individual basis and contain a wide range of different terms and conditions. The lease agreements do not impose any covenants, but leased assets may not be used as security for borrowing purposes. The Company does not provide residual value guarantees in relation to leases.

Extension and termination options are included in a number of property and equipment leases. These terms are used to maximise operational flexibility in terms of managing contracts. The extension and termination options held are exercisable either by the Company or by the respective lessor. In determining the lease term, management considers all facts and circumstances that create an economic incentive to exercise an extension option, or not exercise a termination option. Extension options (or periods after termination options) are only included in the lease term if the lease is reasonably certain to be extended (or not terminated). Potential future cash outflows of \$Nil have not been included in the lease liability because it is not reasonably certain that the leases will be extended (or not terminated). The assessment is reviewed if a significant event or a significant change in circumstances occurs which affects this assessment and that is within the control of the lessee. During the current financial year, the financial effect of revising lease terms to reflect the effect of exercising extension and termination options was an increase in recognised lease liabilities and right-of-use assets of \$Nil.

The Company has elected to recognise payments for short-term leases and low value leases as expenses on a straight-line basis, instead of recognising a right-of-use asset and lease liability. Short-term leases are leases with a lease term of 12 months or less. Low value assets are assets with a fair value of \$10,000 or less when new.

During 2019, the Company entered into a Heads of Agreement for a 45-year lease with the NSW Government for the whole of the land and buildings comprising the Old Darlinghurst Gaol site at Darlinghurst, NSW. The lease contract specifies lease payments in accordance with the Arts NSW Infrastructure Support Policy (August 2012) that limits the site rent payable up to 30% of market rental value. The rent payable by the Company ramps up to 30% of market rental value over the first ten years of the lease. The landlord has allowed temporary deferral of some lease payments for the 2020 financial year during the COVID-19 pandemic. The leased land and buildings must be used by the Company to further the objectives of the Company in the provision of fine arts tertiary education and associated activities. The leased land and building accounts for a major portion of the similar assets the Company is using for the purpose of providing tertiary education

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

services. The Company has a major dependence on the site lease to enable the Company to further its objectives and this lease has significantly below-market terms and conditions and therefore, the lease does have a significant impact on the Company's operation.

### Recognition and measurement

The Company assesses at contract inception whether a contract is, or contains, a lease. That is, if the contract conveys the right to control the use of an identified asset for a period of time in exchange for consideration.

The Company recognises lease liabilities to make lease payments and right-of-use assets representing the right to use the underlying assets, except for short-term leases and leases of low-value assets.

#### i. Right-of-use assets

The Company recognises right-of-use assets at the commencement date of the lease (i.e., the date the underlying asset is available for use). Right-of-use assets are initially measured at the amount of initial measurement of the lease liability (refer ii below), adjusted by any lease payments made at or before the commencement date and lease incentives, any initial direct costs incurred, and estimated costs of dismantling and removing the asset or restoring the site.

Right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets, as follows:

- Land and buildings 45 years
- Plant and machinery 5 to 10 years

If ownership of the leased asset transfers to the Company at the end of the lease term or the cost reflects the exercise of a purchase option, depreciation is calculated using the estimated useful life of the asset.

The right-of-use assets are also subject to revaluation (except for those arising from leases that have significantly below-market terms and conditions principally to enable the Company to further its objectives in note iv below) and impairment. Refer to the accounting policies in property, plant and equipment in Note 1.

#### ii. Lease liabilities

At the commencement date of the lease, the Company recognises lease liabilities measured at the present value of lease payments to be made over the lease term. Lease payments include:

- fixed payments (including in substance fixed payments) less any lease incentives receivable.
- variable lease payments that depend on an index or a rate.
- amounts expected to be paid under residual value guarantees.
- exercise price of a purchase options reasonably certain to be exercised by the Company; and



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

- payments of penalties for terminating the lease, if the lease term reflects the Company exercising the option to terminate.

Variable lease payments that do not depend on an index or a rate are recognised as expenses (unless they are incurred to produce inventories) in the period in which the event or condition that triggers the payment occurs.

The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, which is generally the case for the Company's leases, the lessee's incremental borrowing rate is used, being the rate that the Company would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

After the commencement date, the amount of lease liabilities is increased to reflect the accretion of interest and reduced for the lease payments made. In addition, the carrying amount of lease liabilities is remeasured if there is a modification, a change in the lease term, a change in the lease payments (e.g., changes to future payments resulting from a change in an index or rate used to determine such lease payments) or a change in the assessment of an option to purchase the underlying asset.

The Company's lease liabilities are reported separately in the Statement of Financial Position.

### iii. Short-term leases and leases of low-value assets

The Company applies the short-term lease recognition exemption to its short-term leases of machinery and equipment (i.e., those leases that have a lease term of 12 months or less from the commencement date and do not contain a purchase option). It also applies the lease of low-value assets recognition exemption to leases of office equipment that are considered to be low value. Lease payments on short-term leases and leases of low value assets are recognised as expense on a straight-line basis over the lease term.

iv. Leases that have significantly below-market terms and conditions principally to enable the Company to further its objectives.

Right-of-use assets under leases at significantly below-market terms and conditions that are entered into principally to enable the Company to further its objectives, are measured at cost.

These right-of-use assets are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets, subject to impairment. They are not subject to revaluation.

## N. Equity and reserves

### i. Accumulated Funds

The category 'Accumulated Funds' includes all current and prior period retained funds.

## O. Fair value measurement and hierarchy

Fair value is the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date. The fair value measurement is based on the presumption that the transaction to sell the asset or transfer the liability takes place either in the principal market for the asset or liability or in the absence of a principal market, in the most advantageous market for the asset or liability.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

A number of the Company's accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities. When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs. Under AASB 13, the Company categorises, for disclosure purposes, the valuation techniques based on the inputs used in the valuation techniques as follows:

- **Level 1** – quoted (unadjusted) prices in active markets for identical assets / liabilities that the Company can access at the measurement date.
- **Level 2** – inputs other than quoted prices included within Level 1 that are observable, either directly or indirectly.
- **Level 3** – inputs that are not based on observable market data (unobservable inputs).

The Company recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred. There was no transfer between levels reported during the reporting period.

Refer Note 12 and Note 18 for further disclosures regarding fair value measurements of financial and non-financial assets.

## P. Comparative information

Except when an Australian Accounting Standard permits or requires otherwise, comparative information is presented in respect of the previous period for all amounts reported in the financial statements.

## Q. Changes in accounting policies, including new or revised AAS

### i. Effective for the first time in 2020

At reporting date, the following standards are applicable for the first time in 2020:

- AASB 1059 Service Concession Arrangements: Grantors (AASB 1059)  
The Company has determined that this standard does not apply and has not resulted in any change in reporting in the current financial year.

### ii. Issued but not yet effective

NSW public sector entities are not permitted to early adopt new Australian Accounting Standards, unless Treasury determines otherwise. There are no new Australian Accounting Standards and amendments have not been applied and are not yet effective.

## R. Judgements, key assumptions, and estimations

### i. Impact of COVID-19 pandemic on Financial Reporting for 2020 and future years

At reporting date, the global pandemic COVID-19, continues. The pandemic had a significant impact on the Company's daily operations during 2020. The Company was mandated by the NSW government to close the site in March 2020. Face to face teaching, venue hire, events and exhibitions were cancelled for several months. Staff had to work remotely. The consequential impact of the pandemic resulted in higher-than-normal number of student withdrawals; significant losses in revenue and increased casual teaching, cleaning, and security expenses. The Company concluded there was no impairment of assets during 2020. The Company was able to secure insurance funds of \$1.5m, which has been recognised as Other Income in 2020. The Company was also afforded a Fee-Help funding extension of \$1.1m during 2020 by the Commonwealth government. This payment extension is repayable and has been recognised as a Payable.



## FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

The pandemic continues in 2021 and may have a material impact on operations in future financial years; the results of those operations in future financial years; and the state of affairs in future financial years. The Company is unable to estimate with any certainty at 27 April 2021, the final impact of the pandemic on operations; the results of those operations; and the state of affairs of the Company.

	2020	2019
	\$	\$
<b>NOTE 2: EXPENSES EXCLUDING LOSSES</b>		
<b>(a) Employee related expenses</b>		
Salaries and wages (including annual leave)	10,058,129	8,831,426
Superannuation	910,273	809,295
Long service leave provision	9,682	112,936
Workers' compensation insurance	69,504	132,538
Payroll tax	394,546	472,318
	<u>11,442,134</u>	<u>10,358,513</u>
<b>(b) Other operating expenses include the following:</b>		
Auditor's remuneration		
- audit of the financial statements	39,140	47,700
- internal audit fees	-	15,900
Cost of sales	222,820	231,530
Operating lease rental expense	-	5,225
ROU asset lease liability interest expense	391,869	194,649
Maintenance, consumables & services	1,352,074	1,459,501
Insurance	41,003	56,889
Consultants	338,861	195,647
Other contractors	371,869	359,011
Volunteer services in-kind	22,170	42,090
Staff professional development & other costs	45,651	127,329
Academic and program costs	690,142	546,416
Marketing costs	228,224	493,900
	<u>3,743,823</u>	<u>3,775,787</u>

"In-kind" included in above 2020 operating expense is \$190,941 (2019: \$188,837).

## FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2020	2019
	\$	\$
<b>NOTE 3: DEPRECIATION &amp; AMORTISATION</b>		
<i>Depreciation</i>		
Leasehold improvements	14,450	14,140
Plant & equipment	318,874	278,806
ROU asset	388,622	212,397
<i>Amortisation</i>		
Software	24,864	36,174
	<u>746,810</u>	<u>541,517</u>
<b>NOTE 4: STATE FUNDING</b>		
<i>NSW Department of Premier and Cabinet</i>		
SSO Funding - current year	5,519,000	2,600,000
	<u>5,519,000</u>	<u>2,600,000</u>
<b>NOTE 5: SALE OF GOODS AND SERVICES</b>		
Student fee income	7,026,260	7,255,398
Short course fee income	546,028	947,190
	<u>7,572,288</u>	<u>8,202,588</u>
<b>NOTE 6: INVESTMENT REVENUE</b>		
Interest	18,159	104,387
	<u>18,159</u>	<u>104,387</u>
<b>NOTE 7: GRANTS AND OTHER CONTRIBUTIONS</b>		
<b>Cash</b>		
Other grant income	67,000	59,182
NSW Government - Site Lease Funding	183,601	-
Donations	89,374	56,147
Donations - prizes/ scholarships	98,853	176,000
Fundraising and sponsorships	6,392	812,615
	<u>445,220</u>	<u>1,103,944</u>
<b>Non-cash</b>		
Recognised volunteer services in-kind	22,170	42,090
Donations - artwork collection	107,010	530,975
In-kind donations & sponsorships	168,771	146,747
	<u>297,951</u>	<u>719,811</u>
Total Grants and Other Contributions	<u>743,171</u>	<u>1,823,755</u>

Income from grants without sufficiently specific performance obligations are recognised when the entity obtains control over the granted assets (e.g., cash). Receipt of volunteer services is recognised when and only when the fair value of those services can be reliably determined, and the services would have been purchased if not donated. Volunteer services measured at fair value.



## FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2020 \$	2019 \$
<b>NOTE 8: OTHER REVENUE</b>		
Commercial income	95,318	413,747
Merchandise and retail income	55,522	106,993
Commission income	111,643	155,287
Insurance claim funds	1,501,679	-
Other sundry income	61,735	8,120
	<u>1,825,896</u>	<u>684,146</u>

**NOTE 9: CASH AND CASH EQUIVALENTS**

Cash at bank and on hand	6,972,469	3,840,790
Short - term deposits	-	1,000,000
	<u>6,972,469</u>	<u>4,840,790</u>

Refer to Note 18 for details regarding credit risk, liquidity risk and market risk arising from financial instruments.

**NOTE 10: RESTRICTED ASSETS**

NAS General Fund	1,105,774	1,025,450
Mark Henry Cain Fund	105,013	104,672
	<u>1,210,787</u>	<u>1,130,123</u>

These two funds represent donations held by the Company to be used for a specific project or purpose. These funds are included in Note 9 Cash and Cash Equivalents.

**NOTE 11: RECEIVABLES**

Sale of goods and services	26,754	129,101
Interest receivable	-	612
GST receivables	12,982	32,286
Less: Allowance for impairment	-	(48,128)
Prepayments	148,281	399,948
	<u>188,017</u>	<u>513,818</u>

**Movement in the allowance for expected credit losses (ECLs):**

Balance at 1 January	48,128	-
Amounts written off during the year	13,260	-
Amounts recovered during the year	(42,288)	-
Increase/ (decrease) in allowance recognised in profit or loss	(19,100)	48,128
Balance at 31 December	<u>-</u>	<u>48,128</u>

Refer to Note 18 for details regarding credit risk, liquidity risk and market risk arising from financial instruments.

## FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

**NOTE 12: NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT**

	Leasehold improvement \$	Plant and equipment \$	Collection \$	Total \$
<b>At 1 January 2020</b>				
Gross carrying amount	571,277	1,592,273	2,496,559	4,660,109
Accumulated depreciation & impairment	(366,235)	(796,381)	-	(1,162,617)
<i>Net carrying amount</i>	<u>205,042</u>	<u>795,892</u>	<u>2,496,559</u>	<u>3,497,492</u>
<b>At 31 December 2020</b>				
Gross carrying amount	287,883	1,713,077	2,613,742	4,614,702
Accumulated depreciation & impairment	(97,291)	(969,104)	-	(1,066,395)
<i>Net carrying amount</i>	<u>190,592</u>	<u>743,972</u>	<u>2,613,742</u>	<u>3,548,307</u>

**Reconciliation**

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the current reporting period is set out below:

	Leasehold improvement \$	Plant and equipment \$	Collection \$	Total \$
<b>Year ended 31 December 2020</b>				
Net carrying amount at beginning of year	205,042	795,892	2,496,559	3,497,492
Additions	-	278,449	117,184	395,633
Disposals	-	(11,494)	-	(11,494)
Depreciation expense	(14,450)	(318,874)	-	(333,324)
<i>Net carrying amount at end of year</i>	<u>190,592</u>	<u>743,973</u>	<u>2,613,742</u>	<u>3,548,307</u>

	Leasehold improvement \$	Plant and equipment \$	Collection \$	Total \$
--	--------------------------------	------------------------------	------------------	-------------

**At 1 January 2019**

Gross carrying amount	571,277	1,301,725	1,951,002	3,824,004
Accumulated depreciation & impairment	(352,095)	(850,989)	-	(1,203,084)
<i>Net carrying amount</i>	<u>219,182</u>	<u>450,736</u>	<u>1,951,002</u>	<u>2,620,920</u>
<b>At 31 December 2019</b>				
Gross carrying amount	571,277	1,592,273	2,496,559	4,660,109
Accumulated depreciation & impairment	(366,235)	(796,381)	-	(1,162,617)
<i>Net carrying amount</i>	<u>205,042</u>	<u>795,892</u>	<u>2,496,559</u>	<u>3,497,492</u>

**Reconciliation**

A reconciliation of the carrying amount of each class of property, plant and equipment at the beginning and end of the previous reporting period is set out below:

	Leasehold improvement \$	Plant and equipment \$	Collection \$	Total \$
<b>Year ended 31 December 2019</b>				
Net carrying amount at start of year	219,182	450,736	1,951,002	2,620,920
Additions	-	624,437	545,557	1,169,994
Depreciation expense	(14,140)	(279,282)	-	(293,422)
<i>Net carrying amount at end of year</i>	<u>205,042</u>	<u>795,892</u>	<u>2,496,559</u>	<u>3,497,492</u>



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

## NOTE 12: NON CURRENT ASSETS - PROPERTY, PLANT AND EQUIPMENT continued

## Fair Value Measurement of Non-Financial Assets

## Fair Value Hierarchy

	Level 1	Level 2	Level 3	Total
	\$	\$	\$	fair value
	\$	\$	\$	\$
<b>2020</b>				
Plant and equipment	-	-	-	-
Leasehold improvements	-	-	-	-
Collection	-	2,613,742	-	2,613,742
	-	2,613,742	-	2,613,742
<b>2019</b>				
Plant and equipment	-	-	-	-
Leasehold improvements	-	-	-	-
Collection	-	2,496,559	-	2,496,559
	-	2,496,559	-	2,496,559

There were no transfers between Level 1 and 2 during the period.

## Valuation techniques, inputs and processes

All level 2 assets are held primarily for their cultural importance. Specific valuation techniques for each class of asset include Collection items – refer to Note 1 Accounting Policy. The collection is not subject to depreciation as it does not have a limited useful life because appropriate curatorial and preservation policies have been adopted. The entire collection is revalued by an independent valuer every 5 years. The last revaluation of the entire collection and archive was completed in 2016 and another is due in 2021.

## Reconciliation of recurring Level 2 fair value measurements

	Level 3	Level 2	Total Recurring
	\$	Collection	Level 2 & 3 Fair
	\$	\$	Value
	\$	\$	\$
<b>2020</b>			
Fair value as at 1 January 2020	-	2,496,559	2,496,559
Additions	-	117,184	117,184
Depreciation & impairment	-	-	-
Fair value as at 31 December 2020	-	2,613,742	2,613,742
	-	-	-
<b>2019</b>			
Fair value as at 1 January 2019	-	1,951,002	1,951,002
Additions	-	545,557	545,557
Depreciation & impairment	-	-	-
Fair value as at 31 December 2019	-	2,496,559	2,496,559

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2020	2019
	\$	\$
<b>NOTE 13: INTANGIBLES</b>		
Gross carrying amount	100,076	251,219
Accumulated amortisation	(55,741)	(209,421)
Net carrying amount at end of year	44,335	41,799

## Reconciliation

A reconciliation of the carrying amount of each class of intangible assets at the beginning and end of the current reporting period is set out below:

	2020	2019
<b>Year ended 31 December</b>		
Net carrying amount at start of year	41,799	52,275
Additions	27,400	25,698
Amortisation	(24,864)	(36,174)
Net carrying amount at end of year	44,335	41,799

All intangible assets are software assets.

## NOTE 14: CURRENT PAYABLES

	2020	2019
Accrued salaries, wages and on-costs	307,468	316,095
Creditors	646,951	621,284
Unearned revenue	564,220	369,014
Fee-Help 2020 Overpayment	1,101,183	-
	2,619,822	1,306,392

Details regarding credit risk, liquidity risk and market risk, including a maturity analysis of the above payables are disclosed in Note 18.

## NOTE 15: PROVISIONS

	2020	2019
<b>Current</b>		
Employee benefits and related on-costs		
Provision for annual leave	909,635	618,880
Provision for long service leave	659,491	584,622
	1,569,126	1,203,502
<b>Non-current</b>		
Employee benefits and related on-costs		
Provision for long service leave	57,347	122,534
	57,347	122,534
<b>Aggregate employee benefits and related on-costs</b>		
Provisions- current	1,569,126	1,203,502
Provisions- non-current	57,347	122,534
Accrued salaries, wages and on-costs (Note 14)	307,468	316,095
	1,933,941	1,642,130

All annual leave is expected to be settled within 12 months.



## FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

## NOTE 16: RIGHT OF USE ASSETS AND LEASE LIABILITIES

At 31 December 2020

## RIGHT OF USE LEASE ASSETS

At 1 January 2020

	Site Lease	Printers	Total
Gross carrying amount	15,860,231	90,148	15,950,379
Accumulated Depreciation	(528,674)	(72,345)	(601,020)
Net Carrying Amount - 31 December 2020	15,331,557	17,803	15,349,359

## Reconciliation

A reconciliation of the carrying amount of each right of use asset at the beginning and end of the current reporting period is set out below:

	Site Lease	Printers	Total
<b>Year ended 31 December 2020</b>			
Net carrying amount at beginning of year	15,684,006	53,975	15,737,981
Depreciation expense	(352,450)	(36,173)	(388,622)
Net carrying amount at end of year	15,331,557	17,803	15,349,359

## LEASE LIABILITIES - RIGHT OF USE ASSETS

	Site Lease	Printers	Total
Opening Balance - 1 January 2020	16,053,103	53,483	16,106,586
Lease Liability Interest Expense	390,990	879	391,869
Lease Liability Payments	(81,817)	(38,442)	(120,258)
Closing Balance - 31 December 2020	16,362,276	15,921	16,378,197

## represented by:

At 31 December 2020

	Site Lease	Printers	Total
Current Liability	381,811	15,921	397,732
Non-current liability	15,980,465	-	15,980,465
	16,362,276	15,921	16,378,197

At 31 December 2019

## RIGHT OF USE LEASE ASSETS

At 1 January 2019

	Site Lease	Printers	Total
Gross carrying amount	-	90,148	90,148
Additions during the year	15,860,231	-	15,860,231
Accumulated Depreciation	(176,225)	(36,173)	(212,397)
Net Carrying Amount - 31 December 2019	15,684,006	53,975	15,737,981

## Reconciliation

A reconciliation of the carrying amount of each right of use asset at the beginning and end of the current reporting period is set out below:

	Site Lease	Printers	Total
<b>Year ended 31 December 2019</b>			
Net carrying amount at beginning of year	-	90,148	90,148
Additions during the year	15,860,231	-	15,860,231
Depreciation expense	(176,225)	(36,173)	(212,397)
Net carrying amount at end of year	15,684,006	53,975	15,737,981

## LEASE LIABILITIES - RIGHT OF USE ASSETS

	Site Lease	Printers	Total
Opening Balance - 1 January 2019	-	90,148	90,148
Additions during the year	15,860,231	-	15,860,231
Lease Liability Interest Expense	192,872	1,777	194,649
Lease Liability Payments	-	(38,442)	(38,442)
Closing Balance - 31 December 2019	16,053,103	53,483	16,106,586

## represented by:

At 31 December 2019

	Site Lease	Printers	Total
Current Liability	293,428	34,794	328,222
Non-current liability	15,759,675	18,689	15,778,364
	16,053,103	53,483	16,106,586

## FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

## NOTE 17: CASH FLOW INFORMATION

	2020	2019
	\$	\$
<b>Reconciliation of net result for the year to net cash flow from operations</b>		
Net result from ordinary activity	(432,953)	(1,472,344)
<i>Non-cash flows in operating result</i>		
Depreciation of property, plant & equipment	721,946	505,580
Amortisation of intangibles	24,864	36,174
Allowance for impairment of receivables	(48,128)	48,128
Collection assets donated	(107,010)	(530,975)
ROU asset lease liability interest expense	391,869	194,649
Other (Gains) / Losses	11,744	-
<i>Changes in net assets and liabilities</i>		
(Increase) / decrease in assets		
Receivables	122,262	(104,476)
Inventories	18,081	(824)
Prepayments	251,667	246,169
Increase / (decrease) in liabilities		
Payables and accruals	17,040	(219,267)
Fee-Help 2020 Overpayment	1,101,183	-
Unearned Revenue	195,207	31,400
Provisions	300,437	159,598
<b>Net cash flow from operating activities</b>	<b>2,568,209</b>	<b>(1,598,524)</b>



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

## NOTE 18: FINANCIAL INSTRUMENTS

The Company's principal financial instruments are outlined below. These financial instruments arise directly from the Company's operations or are required to finance the Company's operations. The Company does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Company's main risks arising from financial instruments are outlined below, together with the Company's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Board of Directors has overall responsibility for the establishment and oversight of risk management and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced by the Company, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the Finance & Audit Committee on a continuous basis.

			2020	2019
			\$	\$
<b>(a) Financial instrument categories</b>				
<b>Financial assets</b>	Notes	<b>Category</b>	<b>Carrying amount</b>	<b>Carrying amount</b>
<b>Class</b>				
Cash and cash equivalents	9	N/A	6,972,469	4,840,790
Receivables <sup>1</sup>	11	Receivables (at amortised cost)	26,754	129,712
<b>Financial Liabilities</b>		<b>Category</b>	<b>Carrying amount</b>	<b>Carrying amount</b>
<b>Class</b>				
Payables <sup>2</sup>	14	Financial liabilities (at amortised cost)	1,614,123	668,908
Lease Liabilities	16	Financial liabilities (at amortised cost)	16,378,197	16,106,586

1. Excludes statutory receivables and prepayments (i.e. not within scope of AASB 7).

2. Excludes statutory payables and unearned revenue (i.e. not within scope of AASB 7).

The Fair Value of Receivables and Financial Liabilities approximates the Carrying Amount.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

## NOTE 18: FINANCIAL INSTRUMENTS continued

**(b) Credit risk**

Credit risk arises when there is the possibility that the counterparty will default on their contractual obligations, resulting in a financial loss to the Company. The maximum exposure to credit risk is generally represented by the carrying amount of the financial assets (net of any allowance for impairment).

Credit risk arises from the financial assets of the Company, including cash and receivables. No collateral is held by the Company. The Company has not granted any financial guarantees.

Credit risk associated with the Company's financial assets, other than receivables, is managed through the selection of counterparties and establishment of minimum credit rating standards.

**Cash and cash equivalents**

Cash comprises cash on hand and bank balances within the NSW Treasury Banking System. Interest is earned on daily bank balances at the monthly average NSW Treasury Corporation (TCorp) 11am unofficial cash rate, adjusted for a management fee to NSW Treasury.

**Receivables - trade debtors**

All trade debtors are recognised as amounts receivable at balance date.

Collectability of trade debtors is reviewed on an ongoing basis. Procedures as established in the Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. An allowance for impairment is raised when there is objective evidence that the Company will not be able to collect all amounts due. This evidence includes past experience. No interest is earned on trade debtors.

**(c) Liquidity risk**

Liquidity risk is the risk that the Company will be unable to meet its payment obligations when they fall due. The Company continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets.

During the current and prior year, there were no defaults of loans payable. No assets have been pledged as collateral. The Company's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled not later than 30 days from date of receipt of a correctly rendered invoice.

The table below summarises the maturity profile of the Company's financial liabilities, together with the interest rate exposure.



## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	Weighted average effective interest rate	Interest Rate Exposure				Maturity Dates		
		Nominal Amount	Fixed Interest Rate	Variable Interest Rate	Non-Interest Bearing	< 1 year	1 - 5 years	> 5 years
<b>2020</b>								
Payables	n/a	1,614,123	-	-	1,614,123	1,614,123	-	-
Lease Liabilities	2.42%	16,378,197	-	16,378,197	-	397,732	2,181,788	13,798,677
<b>2019</b>								
Payables	n/a	668,908	-	-	668,908	668,908	-	-
Lease Liabilities	2.42%	16,106,586	-	16,106,586	-	328,222	1,739,125	14,039,239

**(d) Market risk**

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices.

The Company has no exposure to foreign currency risk and does not enter into commodity contracts. The Company does not have any borrowings and therefore has no exposure to interest rate risk.

## NOTE 19: RELATED PARTIES AND RELATED PARTY TRANSACTIONS

**a) Directors' compensation**

No remuneration was paid to the Chair, or the independent Directors. Further, all other non-executive Directors received no remuneration from the Company for their membership of the Board.

Director sitting fees are paid from the Department of Premier and Cabinet, not the Company. The KMP compensation excludes the Directors of the Company.

**b) Key management personnel compensation**

The remuneration paid to the Executive Team for the period consists of salaries and superannuation paid under individual contracts. No other kind of remuneration was received by the Executive Team.

	2020 \$	2019 \$
Short-term employee benefits	1,075,643	945,001
Other long-term employment benefits	70,936	55,059
	<b>1,146,579</b>	<b>1,000,060</b>

During the year, the Company did not enter into transactions with key management personnel, their close family members and controlled or jointly controlled entities.

Ministerial compensation is paid by legislature, not the Company. The KMP compensation excludes the Minister for Education and the Minister for Arts.

## NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

**c) Transactions with other NSW government entities**

The Company also entered into transactions with other entities that are controlled/jointly controlled/significantly influenced by NSW Government. These transactions are conducted at arm's length and are individually significant.

The Company received \$5.519 million (2019: \$2.6 million) grant funding from Department of Premier and Cabinet in 2020.

The Company entered into a Heads of Agreement for a 45-year site lease with NSW Minister of Arts, Department of Planning and Environment (now Department of Premier and Cabinet) in 2019 at significantly below-market terms and conditions principally to enable the Company to further its objectives – see Note 16.

## NOTE 20: ACCUMULATED FUNDS

Accumulated funds are made up of a number of allocated reserves.

These reserves separately account for the allocated funds to ensure that future expenditure is made in line with the intention of the grant provided.

	2020 \$	2019 \$
<b>Reconciliation</b>		
NAS accumulated surplus	5,477,994	5,910,947
Advanced funding reserve	-	-
<b>Total accumulated funds</b>	<b>5,477,994</b>	<b>5,910,947</b>
<b>(a) NAS accumulated surplus</b>		
Opening balance as at 1 January	5,910,947	4,553,291
Total comprehensive income	(432,953)	(1,472,344)
Amounts transferred into reserve	-	2,830,000
Amounts transferred from reserve	-	-
Closing balance as at 31 December	<b>5,477,994</b>	<b>5,910,947</b>
<b>(b) Advanced funding reserve</b>		
Opening balance as at 1 January	-	2,830,000
Amounts transferred out of reserve	-	-
2019 funding from DPE	-	(2,830,000)
Closing balance as at 31 December	-	-

## NOTE 21: DISCLOSURE UNDER CHARITABLE FUNDRAISING ACT 1991

The Company conducts fundraising appeals to support the school's students and artists by way of scholarships, academic and artistic awards; enhancing the studio spaces; contributing to the library and research centre; contributing to the school's art collection; restoration of collection artworks; supporting HSC art students; the participation of students and alumni in professional development opportunities; and contributing to the unique studio-based teaching model that is training the next generation of artists.



**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

	2020 \$	2019 \$
<b>Result of fundraising appeals</b>		
Aggregate gross income from appeals (Note 7)	743,171	1,823,755
Less total direct distributions of appeals	(537,308)	(1,116,780)
<b>Net surplus from appeals</b>	205,863	706,975
represented by:-		
Additions to the art collection	107,010	530,975
Funds set aside for future distributions	98,853	176,000

**NOTE 22: ECONOMIC DEPENDENCY**

The Company is dependent upon the ongoing receipt of grants from the NSW Government to ensure the continuance of its delivery of tertiary degree and public programs in visual arts along with the delivery of the KPIs set by NSW Government as a State Significant Organisation. At the date of this report management has no reason to believe that this financial support will not continue.

**NOTE 23: CONTINGENT LIABILITIES AND CONTINGENT ASSETS**

The Company does not have any contingent liabilities or contingent assets (2019: nil).

**NOTE 24: EVENTS AFTER THE REPORTING PERIOD**

These financial reports were authorised by the board for signing and issue on 27 April 2021. The Company is not aware of any after-balance date events which would have a material impact on these financial statements other than the items referred to in “Note 1 (R) Judgements, key assumptions and estimations” which existed at the end of the reporting period.

It is expected that the Company’s State Significant Organisation (SSO) 2021 funding will be reconfirmed with the execution of a twelve-month funding agreement in the first half of 2021. The current SSO status spans six years (2019-2025) and is expected that SSO status will be re-confirmed at the end of the six-year programme (2025).



**INDEPENDENT AUDITOR’S REPORT**

**National Art School**

To Members of the New South Wales Parliament

**Report on the audit of the financial report**

**Opinion**

I have audited the accompanying financial report of the National Art School (the School), which comprises the Statement of Comprehensive Income for the year ended 31 December 2020, the Statement of Financial Position as at 31 December 2020, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Summary of Significant Accounting Policies and other explanatory information, the Responsible Persons' Declaration and the Directors' Declaration.

In my opinion:

- the financial report is in accordance with the *Corporations Act 2001*, including:
  - giving a true and fair view of the School’s financial position as at 31 December 2020 and its performance for the year ended on that date
  - complying with Australian Accounting Standards and the Corporations Regulations 2001
- the financial report is in accordance with section 41B of the *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015
- the financial report is in accordance with the *Charitable Fundraising Act 1991* (CF Act) and the Charitable Fundraising Regulation 2015 (CF Regulation), including showing a true and fair view of the School’s financial result of fundraising appeals for the year ended 31 December 2020
- the financial report has been prepared in accordance with Division 60 of the Australian Charities and Not-for-Profits Commission Act 2012 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013
- there are reasonable grounds to believe that the School will be able to pay its debts as and when they fall due over the 12-month period from the date of this report.

My opinion should be read in conjunction with the rest of this report.

**Basis for Opinion**

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the Auditor’s Responsibilities for the ‘Audit of the Financial Report’ section of my report.

I am independent of the School in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board’s APES 110 ‘Code of Ethics for Professional Accountants (including Independence Standards)’ (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:



- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

I confirm the independence declaration, required by the *Corporations Act 2001*, provided to the Directors of the School on 26 April 2021, would be in the same terms if provided to the Directors as at the time of this Independent Auditor's Report.

I believe the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

### Other information

The School's annual report for the year ended 31 December 2020 includes other information in addition to the financial report and my Independent Auditor's Report thereon. The Directors of the School are responsible for the other information. At the date of this Independent Auditor's Report, the other information I have received comprises the:

- Directors' report
- Statement in accordance with section 41C (1C) of the PF&A Act
- Chair's declaration under the CF Act.

My opinion on the financial report does not cover the other information. Accordingly, I do not express any form of assurance conclusion on the other information.

In connection with my audit of the financial report, my responsibility is to read the other information, and in doing so, consider whether the other information is materially inconsistent with the financial report, my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude there is a material misstatement of the other information, I must report that fact.

I have nothing to report in this regard.

### The Directors' Responsibilities for the Financial Report

The Directors are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, the PF&A Act, the *Corporations Act 2001*, the CF Act and the *Australian Charities and Not-for-Profits Commission Act 2012*, and for such internal control as the Directors determine is necessary to enable the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Directors are responsible for assessing the School's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

The Directors are also responsible for ensuring the School will be able to pay its debts as and when they fall due.

### Auditor's Responsibilities for the Audit of the Financial Report

My objectives are to:

- obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial report.

A description of my responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: [www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf). The description forms part of my auditor's report.

The scope of my audit does not include, nor provide assurance:

- that the School carried out its activities effectively, efficiently and economically
- that the School has complied with requirements of the CF Act and CF Regulation other than those specified
- about the security and controls over the electronic publication of the audited financial report on any website where it may be presented
- about any other information which may have been hyperlinked to / from the financial report.

## Report on compliance with other aspects of the *Charitable Fundraising Act 1991*

### Opinion

In addition, I have undertaken an audit to provide reasonable assurance on the School's compliance, in all material respects with the matters specified at sections 24(2)(b) and 24(2)(c) of the CF Act for the year ended 31 December 2020.

In my opinion:

- the School has properly kept the accounts and associated records during the year ended 31 December 2020 in accordance with the CF Act and CF Regulation (section 24(2)(b) of the CF Act)
- the School has, in all material respects, properly accounted for and applied money received as a result of fundraising appeals conducted during the year ended 31 December 2021 in accordance with the CF Act and the CF Regulation (section 24(2)(c) of the CF Act).

My opinion should be read in conjunction with the rest of this report, including the inherent limitations.

### Basis for Opinion

I conducted my audit in accordance with the Standard on Assurance Engagements ASAE 3100 'Compliance Engagements' (ASAE 3100) issued by the Auditing and Assurance Standard Board.

I believe that the evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

### The Directors' Responsibilities under the *Charitable Fundraising Act 1991*

The Directors are responsible for:

- complying with the requirements and conditions of the CF Act and CF Regulation
- identification of risks that threaten compliance with the requirements identified above being met and controls which will mitigate those risks and monitor ongoing compliance.

### Independence and Quality Control

In conducting this audit, I have:

- complied with the independence and other relevant ethical requirements relating to assurance engagements
- applied ASQC 1 'Quality Control for firms that Perform Audits and Reviews of Financial Reports and Other Financial Information, and Other Assurance Engagements and Related Service Engagements'.



## Auditor's Responsibilities

My responsibility is to express an opinion on the matters specified at sections 24(2)(b) and 24(2)(c) of the CF Act. ASAE 3100 requires that I plan and perform procedures to obtain reasonable assurance whether the School has, in all material respects, complied with specific requirements of the CF Act and CF Regulation.

This audit involved performing procedures to obtain audit evidence about the School's compliance with specific requirements of the CF Act and CF Regulation. The procedures selected depend on my judgement, including the identification and assessment of the risks of material non-compliance with specific requirements of the CF Act and CF Regulation.

My procedures included obtaining an understanding of the internal control structure for fundraising appeal activities and examination, on a test basis, of evidence supporting the School's compliance with specific requirements of the CF Act and CF Regulation.

## Inherent Limitations

Because of the inherent limitations of any compliance procedure, together with the School's internal control structure it is possible that fraud, error or non-compliance with the CF Act and CF Regulation may occur and not be detected.

An audit for the year ended 31 December 2020 does not provide assurance on whether compliance with sections 24(2)(b) and 24(2)(c) of the CF Act will continue in the future.

## Use of Report

The 'Report on compliance with other aspects of the *Charitable Fundraising Act 1991*' section of my report was prepared for the purpose of fulfilling the School's reporting obligations under the CF Act. I disclaim any assumption of responsibility for any reliance on this section of the report for any other purpose other than for which it was prepared.



Margaret Crawford  
Auditor-General for NSW

28 April 2021  
SYDNEY

## STATEMENT IN ACCORDANCE WITH SECTION 41C (1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C (1C) of the *Public Finance and Audit Act 1983*, and in accordance with a resolution of the Board of Directors, I state that:

a) The accompanying financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act 1983*, the *Public Finance and Audit Regulation 2015*, applicable Australian Accounting Standards and the Financial Reporting Code for NSW General Government Sector Entities.

b) In our opinion the financial statements and notes thereto exhibit a true and fair view of the financial position as at 31 December 2020 and the financial performance for the year then ended.

Further, we are not aware of any circumstances which would render any particulars included in the financial statements misleading or inaccurate.



Ross McDiven  
Chair  
Sydney  
27 April 2021



David Kent  
Director  
Sydney  
27 April 2021



**CHAIR'S DECLARATION UNDER THE CHARITABLE FUNDRAISING ACT**

I, Ross McDiven, Chair of the National Art School declare that in my opinion:

- (a) the financial statements (accounts) give a true and fair view of all income and expenditure of the National Art School with respect to fundraising appeals;
- (b) the Statement of Financial Position (balance sheet) gives a true and fair view of the state of affairs with respect to fundraising appeals;
- (c) the provisions of the Charitable Fundraising Act 1991, the Regulations under the Act and the conditions attached to the authority have been complied with ; and
- (d) the internal controls exercised by the National Art School are appropriate and effective in accounting for all income received and applied by the National Art School from any of its fundraising appeals.



Ross McDiven  
Chair  
Sydney  
27 April 2021

**RESPONSIBLE PERSONS' DECLARATION – PER SECTION 60.16 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION REGULATION 2013**

The responsible persons declare that in the responsible persons' opinion:

- (a) there are reasonable grounds to believe that the National Art School is able to pay all of its debts, as and when they become due and payable; and
- (b) the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012.

Signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulation 2013.



Ross McDiven  
Chair  
Sydney  
27 April 2021



## DIRECTORS' DECLARATION

The Directors declare that:

- (a) the financial statements and notes set out in pages 8 to 38 are in accordance with the *Corporations Act 2001*, including:
  - (i) giving a true and fair view of the Company's financial position as at 31 December 2020 and of its performance for the year ended on that date; and
  - (ii) complying with Accounting Standards (including the Australian Accounting Interpretations) and Corporations Regulations 2001; and
  
- (b) There are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors made pursuant to s.295 (5) of the *Corporations Act 2001*.

On behalf of the Directors



Ross McDiven  
Chair  
Sydney  
27 April 2021









NATIONAL  
ART  
SCHOOL



National Art School  
Forbes Street, Darlinghurst  
Sydney, Australia  
[nas.edu.au](http://nas.edu.au)

CRICOS 03197B